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THE THEATRE

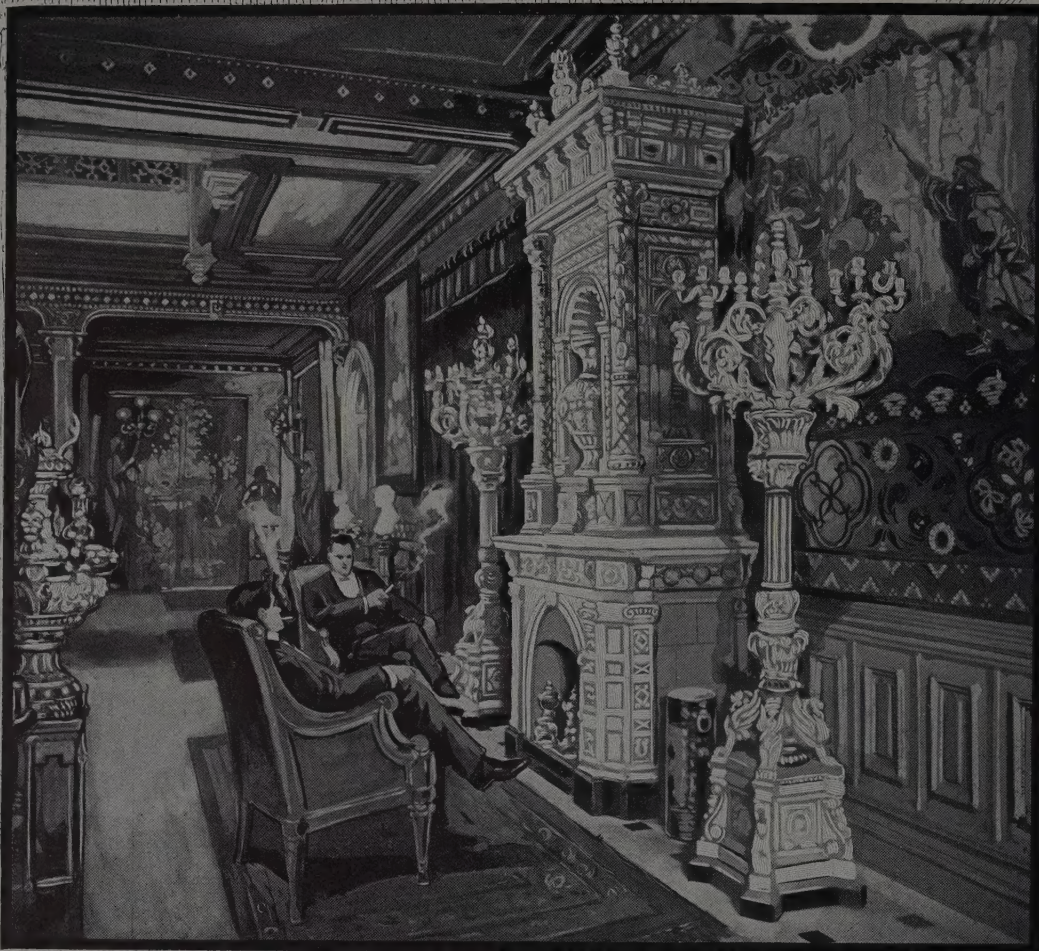
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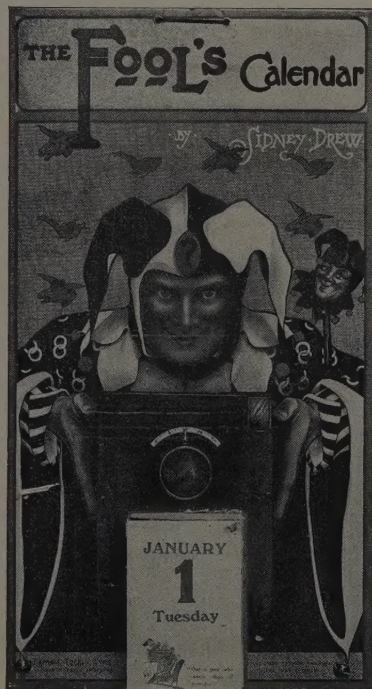
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New Dramatic Books

PERSONAL REMINISCENCES OF HENRY IRVING. By Bram Stoker. Two volumes. The Macmillan Company: New York, London, 1906.

In the nature of the case various authoritative books about Henry Irving were to be expected, and no one can speak by better right and with better information than Bram Stoker, Irving's business manager and intimate associate during the entire period of his independent activity. There is much in the pages that is unnecessary for permanent record and some information, particularly of an artistic kind, might have been elaborated, but the volumes are exceedingly interesting and valuable and of a kind that could have been written by Bram Stoker only. The first impression that one gains is of the enormous energy of Irving, his unceasing labor, his earnestness and unsparing lavishness in securing artistic results. Incidental to this was his personal prodigality in the recognition of the services of others, either by way of sentiment or business. While he spared no expense in production the receipts were enormous and, for many years, prosperity was uninterrupted.

Mr. Stoker does not give the exact figures of every production, but is explicit about many of them. There was always, of course, much speculation concerning the financial affairs of the great actor. Exact figures were accessible only to Irving and Stoker, the head of no one department seeing the reports from any or at least all of the others. Acknowledgment is made that friends were always ready with money in case of need, but obligations of all kinds were met to the penny. There was no private subsidy. There was one gift of five thousand pounds by the will of Mrs. Brown, a wealthy woman of advanced years, who, from the beginning of his career, manifested a personal interest in the actor that was strengthened by his uninterrupted successes. Stoker tells of a curious incident when this money was paid to Irving. The executors of the will, strangely enough, paid the legacy in bank notes at his room. On being told of this, Stoker opened the safe to deposit the money. Irving had left it in his room. Where? in a hat box that had been left half open as a precaution of safety.

There is a passage concerning the vast number of plays submitted, which will enlighten amateurs as to the difficulty of procuring suitable dramas or good acting plays of any kind:

"Only those who are or have been concerned in theatrical management can have the least idea of the difficulty of obtaining plays suitable for acting. There are plenty of plays to be had. When any one goes into management—indeed, from the time the fact of his intention is announced—plays begin to rain in on him. All those rejected consistently throughout a generation are tried afresh on the new victim, for the hope of the unacted dramatist never dies. There is just a sufficient percentage of ultimate success in the case of long-neglected plays to obviate despair. Every one who writes a play sends it on and on to manager after manager. When a player makes some abnormal success every aspirant to dramatic fame tries his hand at a play for him. It is all natural enough. The work is congenial, and the rewards—when there are rewards—are occasionally great. There is, I suppose, no form of literary work which seems so easy and is so difficult—which, while seeming to only require the common knowledge of life, needs in reality great technical knowledge and skill. From the experience alone which we had in the Lyceum one might well have come to the conclusion that to write a play of some kind is an instinct of human nature. To Irving were sent plays from every phase and condition of life. Not only from writers, whose work lay in other lines of effort; historians, lyric poets, divines from the curate to the bishop, but from professional men, merchants, manufacturers, traders, clerks. He has had them sent by domestic servants, and from as far down the social scale as a workhouse boy.

"But from all these multitudinous and varied sources we had very few plays indeed which afforded even a hope or promise. Irving was always anxious for good plays, and spared neither trouble nor expense to get them. Every play that was sent in was read and very many commissions were given and purchase money or advance fees paid. In such cases subjects were often suggested, scenario being the basis. In addition to the plays, in which he or Ellen Terry took part, which he produced during his own management, he purchased or paid fees or options on twenty-seven plays. Not one of these, from one cause or another, could he produce.

Some of the chapters on the stage management of certain plays are as interesting as they are instructive. In fact, details of Irving's acting and stage management are greatly to be desired. A book from Loveday, the stage manager, on this subject would be of inestimable value and, it is



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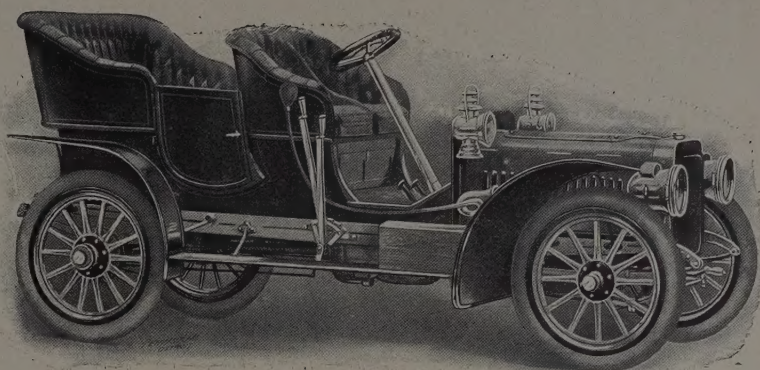
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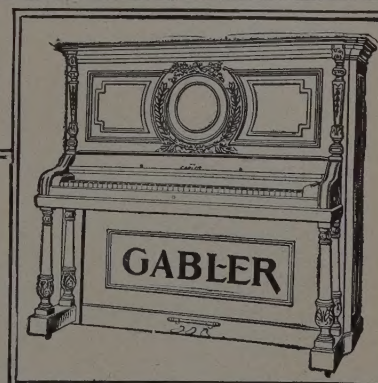
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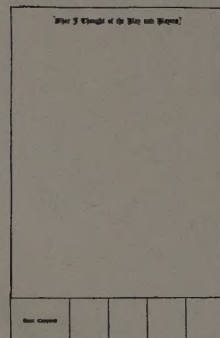
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to be hoped that we may have some authoritative study of the kind. Henry Irving entertained constantly at dinners, many notable ones being held on the stage of the Lyceum Theatre itself. These suppers are notable in the history of the stage. Stoker's reminiscences of many of these distinguished guests are largely personal experiences of his own, but that gives them no less value, the atmosphere is that which surrounded his chief and properly belongs to the record. Sarah Bernhardt's expressions against the conventionality of tradition are notable. While waiting in Irving's dressing room for Irving to come from the stage Stoker was left alone with Gounod:

"I asked him what in his estimation were the best words to which he had composed music. He answered almost at once without hesitation:

"Oh, that we two were Maying!" I can never think of those words without emotion! How can one help it? He spoke some of the words—the last verse of the poem from The Saint's Tragedy: "Oh! that we two lay sleeping

In our nest in the churchyard sod,
With our limbs at rest on the quiet earth's breast,
And our souls at home with God."

As he spoke, the emotion seemed to master him more and more; at the last line the tears were running down his cheeks. He spoke with an extraordinary concentration and emphasis. It was hard to believe that he was not singing, for the effect of his speaking the words of Charles Kingsley's song was the same. His speech seemed like —was music. Later on I asked him who, in his opinion, was the best composer. "Present company, of course, excepted!" I added, whereat he smiled. After a moment's thought he answered: "Mendelssohn! Mendelssohn is the best!" Then after another but shorter pause: "But there is only one Mozart!"

Stoker's account of the last years of Irving is simple and direct, and all the more feeling by reason of it. While Irving kept his indomitable energy to the last, his failing strength and waning opportunity wore on his pride and spirits. Mr. Stoker thus describes his last moments:

"The actual cause of Irving's death was physical weakness; he lost a breath, and had not strength to recover it. Sheppard told me that when Irving was leaving the theatre he had said to him that he had better come to the hotel with him, as was sometimes his duty. When he had got into the carriage he had sat with his back to the horses; this being his usual custom by which he avoided a draft. He was quite silent during the short journey. When he got out of the carriage he seemed very feeble, and as he passed through the outer hall of the hotel seemed uncertain of his step. He stumbled slightly and Sheppard held him up. Then when he got as far as the inner hall he sat down on a bench for an instant. That instant was the fatal one. In the previous February at Wolverhampton, when he had suffered from a similar attack of weakness, he had fallen down flat. In that attitude Nature asserted herself, and the lungs being in their easiest position allowed him to breathe mechanically. Now the seated attitude did not give the opportunity for automatic effort. The syncope grew worse; he slipped on the ground. But it was then too late. By the time the doctor arrived, after only a few minutes in all, he had passed too far into the World of Shadows to be drawn back by any effort of man or science. The heart beat faintly, and more faintly still. And then came the end. Before I left the hotel in the grey of the morning I went into the bedroom. It wrung my heart to see my dear old friend lie there so cold and white and still. It was all so desolate, as so much of his life had been. So lonely that in the midst of my own sorrow I could not but rejoice at one thing; for him there was now Peace and Rest.

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Books Received

"Annals of Covent Garden Theatre from 1732 to 1897." By Henry Saxe Wyndham. Two volumes. Illustrated. London: Chatto & Winders.
"Three Plays for Puritans." By Bernard Shaw. Brentanos: New York.



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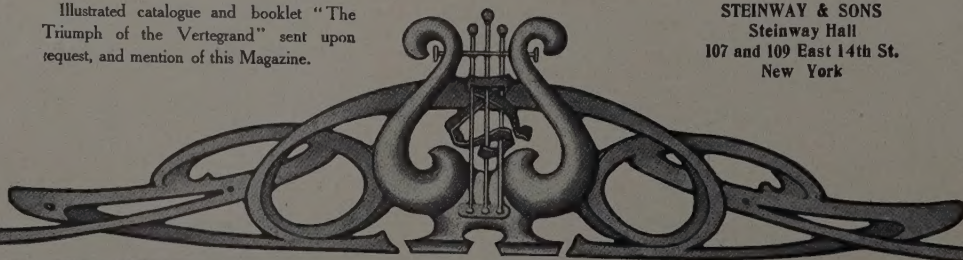
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THE THEATRE

VOL. VI., No. 70

NEW YORK, DECEMBER, 1906

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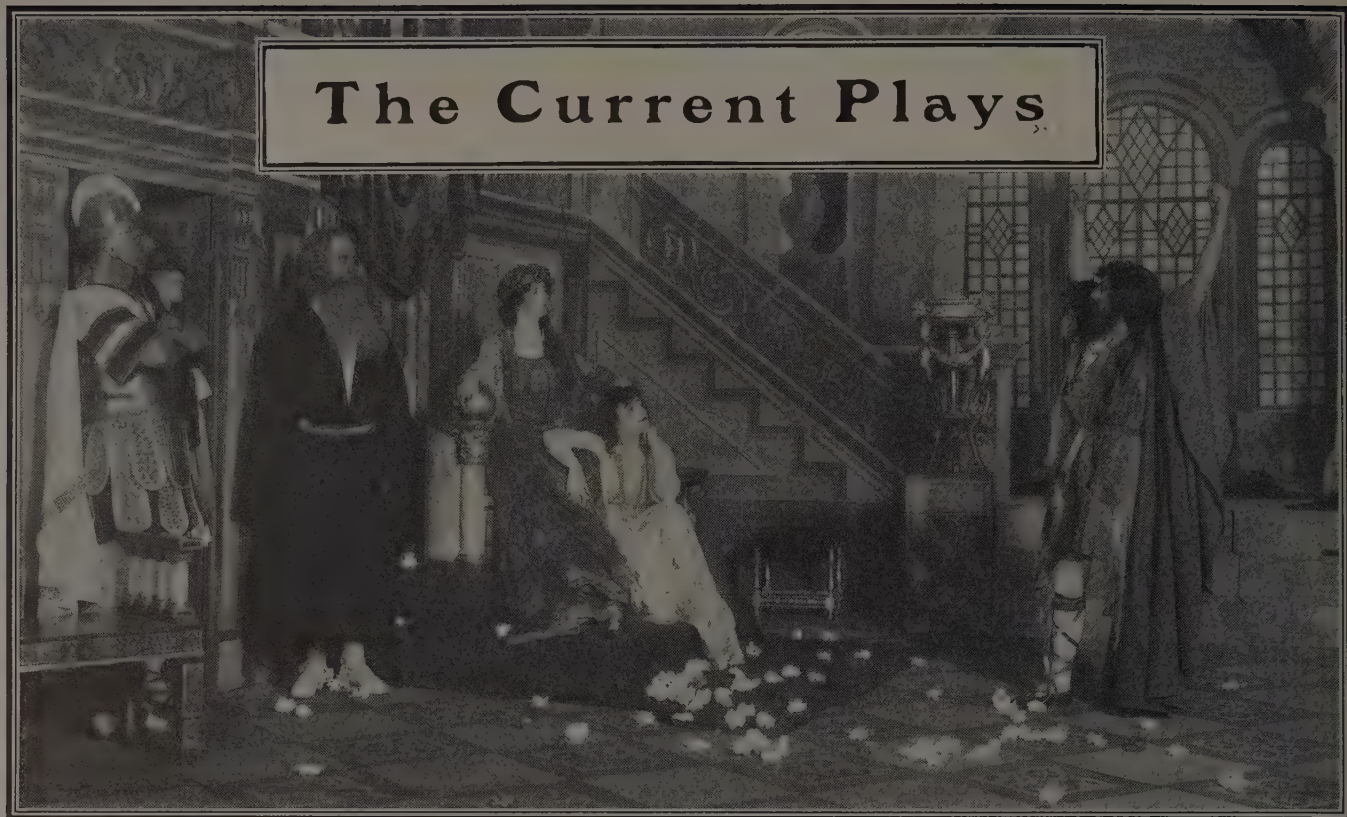


Hall, N. Y.

ELZA SZAMOSY

The Hungarian prima donna whose charm of personality and clever acting in the title rôle of Puccini's opera "Madam Butterfly" scored a marked success at the Garden Theatre

The Current Plays



White, N. Y.

Julia Marlowe as Salome

E. H. Sothern as John the Baptist

SCENE IN THE SOTHERN-MARLOWE PRODUCTION OF SUDERMANN'S PLAY "JOHN THE BAPTIST"

NEW AMSTERDAM. "CAESAR AND CLEOPATRA," a history in 4 acts, by George Bernard Shaw. Produced Oct. 30, with this cast:

Belzanor, Charles Vaughan; Bel Affris, Vernon Steel; Ftatateeta, Adeline Bourne; Julius Caesar, Forbes-Robertson; Cleopatra, Gertrude Elliott; Pothinus, Charles Langley; Theodotus, S. T. Pearce; Ptolemy XIV., Sidney Carlisle; Achilles, Halliwell Hobbes; Rufio, Percy Rhodes; Brittanus, Ian Robertson; Lucius Septimius, Walter Ringham; A Wounded Soldier, Mr. W. Pilling; a Professor of Music, Mr. Frank Ridley; Charmian, Miss Dorothy Paget; Iras, Miss Esme Hubbard.

In this satire on history George Bernard Shaw's cleverness is acceptable and one can witness the play without a trace of that antagonism which he so stubbornly invites and enjoys with that species of delight that is attributed to the imps of the devil. It is only in the bill of the play that he manifests his customary charlatanry. In a note the "critics are respectfully recommended not to regret any incident as fictitious before consulting Manetho and the Egyptian monuments, Herodotus Diodorus, Strabo (book 17), Plutarch, Pomponius, Mela, Pliny, Tacitus, Appian of Alexandria, and perhaps Ammianus Marcellinus. Or they may refer to Mommsen, Warde-Fowler, Mr. St. George Stock's Introduction to the 1896 Clarendon Press Edition of Caesar's Gallic Wars, and Murray's Handbook of Egypt. Certainly the air of history and truth is convincingly conveyed, but the fiction is, after all, the real part of the play. Shaw's grasp of mind and definite touch are none the less admirable, but history is surely the least part of it, in spite of all the historical records that he might flaunt, really in a spirit of humor. The play is characteristic of him to the last syllable. There is not one moment of sentiment in it, and all the emotions are of a superficial kind, but the fiction has plenty of truth in it. Adhering to antiquity in all matters of appearance, the trenchant observations of his characters are essen-

tially modern. They are perhaps not wholly inconsistent with the characters at any time, although some of the satire is directed against the modern and even the recent.

As often as the THEATRE MAGAZINE has rejected Bernard Shaw's flippancies and half-truths, it has always recognized his skill as a dramatist. He has never shown it more clearly than in this play in which we have scenes of such great variety, including farce, satire, the operatic, the spectacular, and true comedy and melodrama of the most distinct kind. He has used many of the familiar resources of the stage, and yet never falls into that which is unto itself merely conventional. The scenery is elaborate and picturesque, color and costume and variegated nationality compose a moving picture that pleases from the external side alone, the whole being animated with an intellectuality that fairly flashes.

For once we are not disturbed by half-truths. Shaw is not assailing any of our moral strongholds. The history in the play is to small purpose except as it serves to show the characters in the pitiless light of their natures. Caesar is 54 and Cleopatra 16. He had the business of war in hand, and she had hardly begun to learn the game of love. Their first meeting is in the desert. She has fled to escape the approaching Romans, and, weary from searching for her lost white cat (Shaw not intending us to take things too seriously), she has folded her shawl about her and is asleep between the paws of a great stone sphinx. Caesar has come to apostrophize this sphinx. He discovers the strange apparition of the girl. She invites him to a seat beside her. He climbs up, and then ensues an odd conversation between



ROBERT MANTELL AS IAGO

the old man and the unaccountable girl, who assures him incidentally that he is awake, and not dreaming, by sticking a hair pin into him. Neither discovers the identity of the other until the palace is reached.

All this is very droll, but for Mr. Shaw to claim that it is historical is even more droll. The play interests you at every moment, in its action as well as the speeches, but there is no definite one thing in solution. Perhaps the one thing that holds the action together is the curious interest that is aroused and sustained as to what will be the outcome of the relations between Cæsar and Cleopatra. Sentiment, we know, from the theory and practice of Shaw, is impossible, and yet we are piqued by the possibilities, political and otherwise. In the final scene, when Cæsar's galley is ready to sail for Rome, Cæsar is conscious of having forgotten something, and is at a loss to remember what it is. The existence of Cleopatra had escaped his mind. Between the time of the meeting and the parting of the two many things happen, and these things are skillfully contrived to give opportunity for the observations of Bernard Shaw on matters present or past. The burning of the library at Alexandria, an event which we may surely regard as historical if Mr. Shaw's erudite references are to be depended upon, is brought about not by any of the dramatic necessities, but in a natural enough development of happenings in order to give Mr. Shaw warrant for some very entertaining speeches in the mouth of Cæsar. If we recounted these entertaining lines the very space that they would occupy would demonstrate to what a very great extent the play is Shaw rather than Cæsar. He revels in natures that are flint. He can strike more fire from them than from softer ones. Ptolemy, the young king whom Cæsar would depose in favor of Cleopatra or force to reign jointly, is a delightful young person with Satanic instincts. He makes no bones of saying that he is going to cut off Cleopatra's head when he grows up. He is a young imp after Bernard Shaw's heart. For that matter, the one episode alone makes the play worth seeing. If any of the characters of the period of the play reappear in life now on the stage, Ptolemy may be relied upon as genuine as any of them. The melodrama of the play is provided by Cleopatra's ordering her nurse, Ftataetea, to kill Pothinus, Ptolemy's guardian, who had urged her to betray Cæsar, and, who on her refusal, denounces her to Cæsar as a traitor. This nurse, with a name as inscrutable as the sphinx with all its mysteries, is herself slain. In these incidents Mr. Shaw sates himself with blood, but carries it all out with such a Mephistophelean cynicism that it is not offensive. Ftataetea has been such a cat herself that the audience is rather inclined to regard her fate as a precious joke. If this were not true to a very material extent, the actual representation of bloodiness on the stage would have a different equation. It remains true that the times, the manners and the characters are represented with truth, so far as we have knowledge of the truth. Unsentimental as Mr. Shaw is, he understands how to use, in unusual form, the ordinary resources of stage emotion; and the libidinous impression that he leaves concerning Cleopatra and the young soldier, Anthony, whom Cæsar is going to send to her, is worthy of Mephistopheles. As a work of skill it is remarkable, conventionality being used in substance and avoided in spirit. Mr. Forbes-Robertson's performance of Cæsar belongs to the perfect pieces of acting on our stage. This estimate may perhaps make it unnecessary for us to dwell upon its excellence and his complete fitness for the part. Gertrude Elliott, as Cleopatra, gave the character as Shaw meant it, and revealed herself as charmingly natural and adequately artistic.

GARDEN. "MADAM BUTTERFLY." Opera in 3 acts by Giacomo Puccini. Produced Nov. 12 with this cast:

Madam Butterfly, Elza Szamosy, Rena Vivienne, Florence Easton; Suzuki, Estelle Bloomfield; Kate Pinkerton, Ada Saecker; B. F. Pinkerton, Joseph F. Sheehan, Francis MacLennan; Sharpless, Winfred Goff, Thomas D. Richards; Goro, Stephen Jungman; Prince Yamadori, Wallace Brownlow; The Bonze, Robert Kent Parker; Yakuside, Richard Jones; the Imperial Commissioner, Francis J. Tyler; the Official Registrar, Henry Gifford; Cho-Cho-San's Mother, Margaret Cowan; the Aunt, Jessie Carroll; the Cousin, Winifred Baldwin; Trouble, Joseph Hughes.

Puccini's opera "Madam Butterfly," with its exotic charm and all its Oriental delicacy, came to the Garden Theatre a few nights



White, N. Y.

JULIA MARLOWE AS SALOME

Dancing in "John the Baptist," clad in clinging pieces of silk of many hues

ago. Its production, by the Henry W. Savage Opera Company, was in English, and it was the first production in New York of this charming work. Thus Mr. Savage stole the thunder of novelty from Mr. Conried by weeks, if not months, for "Madam Butterfly" is not to be heard at the Metropolitan until some time in December or January.

Let it be said at the outset that the Savage production of this work is a very creditable one. It has been carefully rehearsed, and the participants are moved by enthusiastic interest; the scenery is good and the stage is well managed. More than all that there was on the opening night, despite the nervous tension accompanying the occasion, a great deal of "atmosphere" about the production. And, ranged beside its virtues, some of its defects must needs be mentioned. The orchestra pit at the Garden Theatre has been especially deepened and enlarged, and as a result the orchestra has been plunged into depths where it is robbed of resonance, and consequently much of the beauty and more of the brilliancy of the score is lost, strayed or wasted; and then it must be admitted that the English text is not a work of poetic imagination. But, taken as a whole, the performance is artistic and effective.

The work itself is lovely. There will be great differences of opinion about the relative beauty of this opera compared with "La Bohème" and "Tosca," but that resolves itself finally into a matter of taste. To us it seems to be the most poetic work that has come from the pen of this clever composer. It is full of originality—save in spots, when it is strongly reminiscent of Puccini himself! And it is scored beautifully. But its greatest charm is that of intimacy. At the close of the second act, when the three figures are peering into the night awaiting the return of the conscienceless Pinkerton, the effect achieved by this music—simple but directly appropriate to the moment—is exquisite. It is all so simple, a naïve figure of accompaniment that gives somehow the sense of monotonous and unrewarded vigil, and above this there is wafted from afar the sound of singing voices which seem to outline the fact that the world beyond still lives and loves. It makes a striking background for

the three rigid figures, silent and patient. So, too, is the climax of the opera wonderfully handled musically, dramatic and tense as Puccini so well knows the formula for the depiction of such crucial moments; and the very last chord of the work is like a

shriek of a despairing soul that has gone beyond. Puccini's "Tosca" is more brutal in its musical delineation, and "La Bohème" is more jolly, but for sheer musical poetry this score is vastly superior to the other two works mentioned. Besides having the charm of poetry this music also boasts those qualities that make a work grow more beautiful with frequent hearing. In a word, it is not superficial writing, but is deeply felt sentiment expressed in the manner of a master of his art.

In Elza Szamosy, the leading "Butterfly," Mr. Savage has secured a most capital actress. She is good to look upon and thus lives up to the lines of the descriptive text, and she acts the rôle with remarkable dramatic ability. Her singing on the opening night was very faulty at times, but her general conception of the rôle more than atoned for this. Sheehan, as Pinkerton, was dashing, but Winfred Goff, as Sharpless, was lacking in vocal distinction. Harriet Behnee sang Suzuki uncouthly, but she acted well, and Master Joseph Hughes as "Trouble," the child of Butterfly, was lovably much in the picture. The rest of the cast was adequate, and the



ODETTE TYLER AND GUY STANDING IN EDWARD PEPLE'S NEW PLAY "THE LOVE ROUTE"

"atmosphere" of the work was much helped by a set of four Japanese drop curtains displayed in advance of the opening scene. Walter Rothwell conducted painstakingly and effectively, though lacking occasionally in fire. Savage's production of "Madam Butterfly" is an artistically worthy one; and that, emphasized by the beauty of the Puccini score, should serve to hold the interest and appreciation of the New York public for a long time. A work like "Madam Butterfly" is not born every month.

ASTOR. "CYMBELINE." Historical play by William Shakespeare. Revived Oct. 22 with this cast:

Cymbeline, Henry J. Hadfield; Cloten, Sidney Herbert; Posthumus Leonatus, Jefferson Winter; Belarius, C. Leslie Allen; Guiderius, Douglas Gerard; Arviragus, Frederick Roland; Pisanio, Fuller Mellish; Cornelius, G. D. Winn; First British Lord, Lionel Hogarth; First British Captain, C. H. Bates; Iachimo, J. H. Gilmour;



Photo by White, N. Y.

Julia Marlowe as the Maid of Orleans

E. H. Sothorn as the Duc D'Alençon

SCENE IN PERCY MACKAYE'S POETIC DRAMA "JEANNE D'ARC"

Edward Sothorn and Julia Marlowe opened their season in Philadelphia on Oct. 15, and the *Public Ledger* of that city has this to say of their new play: "It disclosed a series of scenes animated at times by a sure, direct and simple poetry, again by the militant fire, and finally by the bitter pathos of the most moving, perhaps the most beautiful, and certainly the most inexplicable story in profane history. Interest in the acting naturally centred in one rôle, and Julia Marlowe's characterization of the maid was deserving of the most respectful attention. It was throughout a portrait of astonishing beauty and soul-gripping appeal. Not in years have her rich gifts, temperamental, histrionic and physical, received a more congenial outlet. In appearance she fully realized the simple, truthful, trusting, valiant maid of Domrémy, while in the battle scene and final episode she rose to exalted pinnacles of her art. Mr. Sothorn as D'Alençon, Joan's friend and lover, had not a great deal to do, and the part entailed no especial difficulties. His interpretation of the philosophizing, loyal soldier was all that could be desired"



GERTRUDE ELLIOTT (SISTER OF MAXINE ELLIOTT) AS CLEOPATRA, QUEEN OF EGYPT

Philario, friend to Posthumus, Myron Calice; Caius Lucius, General of the Roman Forces, Burke Clarke; First Roman Captain, William Davis; Second Roman Captain, P. C. Hartigan; Queen, wife to Cymbeline, Alison Skipworth; Helen, a lady attending on Imogen, Margaret Montrose; First Lady, Ivia Benton; Imogen, daughter to Cymbeline, Viola Allen.

It is a pleasure always to accord praise to artistic achievement. It is a difficult thing to find the exact medium of approval for the endeavor which aims high but which does not entirely arrive at the goal sought for. It is not faint praise which should be awarded to Viola Allen for her splendid presentment of Shakespeare's "Cymbeline," but it is certainly to be regretted that it can not be of the unqualified variety. Taste, intelligence and money have been liberally brought to the production. The breath of the

artistic pervades it all; the spirit of the traditional is carefully preserved, and yet it must be said that the true atmosphere is lacking. For it Messrs. Emens and Unitt have provided some really beautiful scenery. There is fine breadth and archæological accuracy to the massive interiors, and the mountainous scene in Wales is charmingly graceful. But justice has not been done to their work in the lighting, which is crude and wanting in those soft blends which go so much to make artistic excellence. It may be argued that the early Britons were not expert in the delicate dyes, but they certainly were ignorant of some very trying colors weaved into costumes of rich material and admirable cut.

The original text has been judiciously amended and the transpositions make for clarity of idea and dramatic continuity, for while "Cymbeline" belongs to the later period of the great poet's work and possesses some beautiful thoughts, it is not in the first flight of either his poetic or his dramatic productions. But commentators and authorities have all agreed that no more exquisite feminine creation ever emanated from the master's brain than Imogen. Within thirty years but three stars of renown have essayed this rôle in this city: Adelaide Neilson, Modjeska and Margaret Mather. No comparison with her predecessors is needed. Miss Allen is an artist of high rank. In the Shakespearian field she brings rare intelligence, poetical appreciation and graceful fancy. All these qualities find a happy place in her rendering, which is full of womanly charm, gracious bearing, lightsome comedy and no little power. There are touches of compelling interest, but the rendition withal lacks the sweeping expression of color. J. H. Gilmour is the arch-villain, Iachimo. There is little that is subtle about this crafty Italian. He is heavy where he should be light, and stolid where he should be incisive; above all he is unparadoxically indistinct in his elocution, a fault to be found with all too many of the players in the cast. Cloten, a rôle the humor of which is singularly elusive, is played with much nicety of action and diction by Sidney Herbert, and a really able interpretation of the faithful Pisanio is rendered with pathetic feeling by Fuller Mellish. Jefferson Winter works hard as Posthumus Leonatus, and Miss Alison Skipworth as the Queen, presents an engaging appearance. C. Leslie Allen brings his ripe experience to bear on the rôle of Belarius, and Cymbeline is played by Henry J. Hadfield.

MADISON SQUARE. "THE THREE OF US." Play in 4 acts by Rachel Crothers. Produced Oct. 17 with this cast:

Stephen Townley, Frederic Truesdell; Louis Berresford, Henry Kolker; Clem Macchesney, John Westley; Tweed Bix, Stanley Dark; Lorimer Trenholm, Robert B. Kegerreis; Sonnie Macchesney, Master George Clarke; Hop Wing, John Prescott; Maggie, Eva Vincent; Mrs. Bix, Jane Peyton; Rhy Macchesney, Carlotta Nilsson.

No doubt authors and managers are often surprised at the success of a play in which they are concerned. The degree of success, for that matter, owing to the innumerable circumstances of production, cannot be estimated in advance with any certainty. An example of all this is "The Three of Us." The author, Miss Crothers, was unknown as a dramatist. Structurally the play was conventional. One or two of the incidents are exasperating if not improbable. A young woman in a mining district, with two suitors, thinks herself bound to secrecy in the matter of the discovery of ore and in favor of the more designing of the two men. She goes to the room of this man to obtain a release and is found there by the man she really loves. The situation is conventional, but it is handled and acted with discretion and untheatrically. She discovers that her own brother has sold certain information that he had overheard. The complication is her choice to protect her brother and sacrifice herself in the esteem of the man she loves. Considered with reference to this central idea the play is not of uncommon significance and is without novelty. Its point of interest lies elsewhere. It is in the theme, "the three of us," and not in the plot proper. The love affair hardly engages our sympathies. It is in the charming relationship, worked out with touches of tenderness, in the wholesome, everyday nature of the domestic ties, in the sacredness of family relations, and fidelity and love, in their aberrations and fullness, which transcend the uncertainties of the unfulfilled love of mere lovers. The one is romantic, the

other is real. The one is unstable, the other is fixed. Unselfish love begins in the family only. There you have the secret of the deserved success of this simple little play. There can be no pose, nothing of the theatrical, in the affairs of the heart at its own hearth. Here is a homely girl (with beauty of soul), the head of the family, in charge of two brothers, one a boy in the troublous period of early school, hardly as far along as compound fractions, and the other old enough to want his share of the meagre fund of money and do things with it in the world. He is an impetuous lad, overeager, who steals and sells a secret, repents of it, and redeems himself by standing by his sister in the troubles that come from his own indiscretion, and is ready to "knock the block off" anyone who would question the honor of his sister. The romantic side of the story works out in the usual way and does not need comment or particular praise. It is well enough done, but, as we have said, the interest of the play does not lie there. From the very rise of the curtain we have those commonplaces of domestic life that touch the heart. Unhappy one, if you have never shared the tribulations of a younger brother over his hurried breakfast in getting ready for school, and who has not heard, with a choke in the throat and a laugh, his rebellious whimper at the many injunctions laid on him. It is not a fine play in the sense of being a well-built play; it is a simple play, although there is no reason why a simple play should not also be a well-built play. Incidentally, we may remark that the prejudice often expressed against a well-built play is nonsense. Simplicity and good structure are never in conflict. The play wins on its simplicity and genuineness, not on structure, that is all. The bright-witted and sympathetic old Irish servant girl shuffling about on a cold morning, singing to herself as she replenishes the baseburner stove with hard coal, is more interesting than the whole love affair. The play gives promise, not because of its art, but because Miss Crothers has the eyes of love for human nature. It is pleasing to record the success of Carlotta Nillson as Rhy, the sympathetic sister. Her method is perhaps too much that of repression, but there is fine intelligence in all she does. She has had to wait long for independent distinction and she has fairly won it in this play.

SAVOY. "BRIGADIER GERARD." Comedy in 4 acts by Arthur Conan Doyle. Produced Nov. 5 with this cast:

The Emperor Napoleon, A. G. Poulton; Talleyrand, Henry Harmon; General de Caulaincourt, Hayward Ginn; Colonel Guerin, Guy Nichols; Major Bron, Frank Connor; Major Olivier, Menifée Johnstone; Captain Sabattier, Sidney C. Mather; Captain Pelletan, Thomas W. Davis; Lieut. Legros, George Lestocq; Mons. Bassompierre, Paul Scardon; Pierre, Guy Nichols; Constant, Kenrick Hall; Captain Gerard, Kyrle Bellew; Agnes, Elsie Ferguson; Comtesse de Roquelaure, Ida Conquest; Hussar Officers, A. W. Neuendorf, Daniel Francis, Frank Pierce.

The coming of a romantic, costume, historical play, to our stage at this moment, is out of keeping with the times. It is like the visit of some old-fashioned friend who receives a welcome of respect and surviving sentiment, but with whom we cannot get in touch again. Our old friend may have quaint oddities about him, laughter over which must be discreetly suppressed because of the memory of the cheerful times together long ago betid. The latest antiquated visitor is "Brigadier Gerard," one of the progeny of Conan Doyle. Naturally, we have in it, at least in certain passages, romance in its highest estate. The first act can hold its own against any prejudice or whim of the moment. Later scenes are wildly romantic enough to provoke laughter and even derision from the critical. It is not safe to try to dispose of any form of drama temporarily out of use or popularity, for drama is one of the most potent solvents in the world, and will not be denied. The romantic drama in its poetic form is stirring again on our stage. In its melodramatic form not even the comparative success of "Brigadier Gerard" can give it immediate hope. If it returns to our stage it must come clad with more reason. The present play is preposterous in some of its scenes.

A young trooper, under Napoleon, handsome, brave, dashing, but somewhat stupid, is chosen by Napoleon to go to Paris as a civilian and recover certain important "papers" from a countess. She is in love with the young man and is about to surrender them to him. At that moment the emissaries of Talleyrand break in and take possession of them. The young officer as a civilian, visits



FORBES ROBERTSON AS CAESAR

In George Bernard Shaw's historical satire "Caesar and Cleopatra"

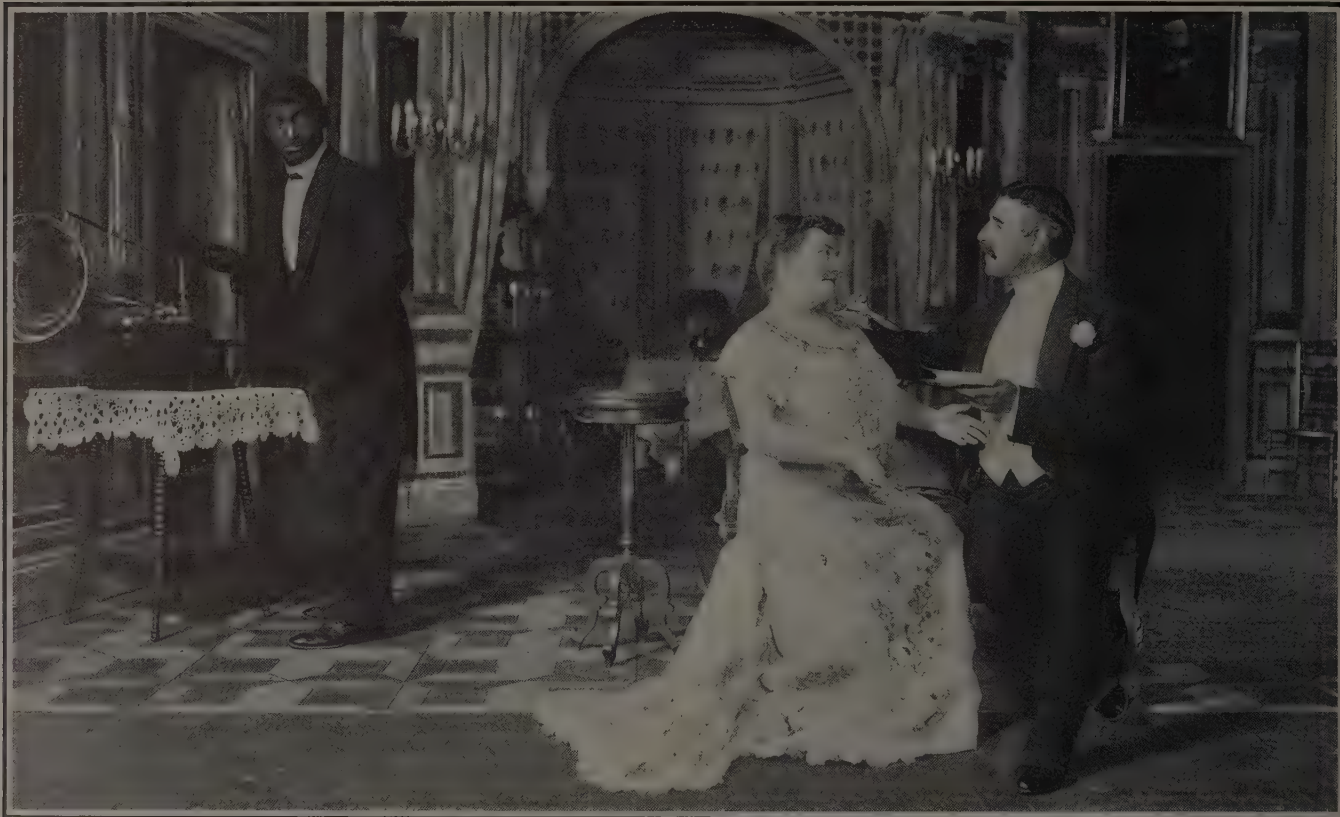
Talleyrand, who entraps him, has him bound and stowed away in a wooden cabinet. The countess enters, and in the absence of Talleyrand discovers the trick and releases him. Talleyrand is then made the victim of the same trick, and the cabinet is conveyed to Napoleon, with his compliments, according to the previous directions of the wily diplomat. Between the acts Talleyrand escapes from the cabinet. Napoleon is mystified and sends the young officer back to his regiment disgraced. In an interview with Talleyrand's secretary, Napoleon, by adroit questioning, learns the truth of what has been told him by Gerard, and that the missing papers are in a cloak belonging to Talleyrand, which

had been taken away by Gerard. This solves the action. Napoleon forgives Gerard and makes him a Brigadier.

It is obvious that much of the scheme of the play is preposterous, old fashioned, and not after the manner of that orderly romance which modern audiences demand. There are scenes, however, in the play that are full of spirit, humor, or dramatic force. In the first act Gerard's brother officers, who see him for the first time, by a prearranged plan, draw out his boastfulness and make game of him. When he discovers this he offers to fight any number of them, the duels being prevented by his orders to go on his mission. This first act was delightfully played. There are few actors who could carry this piece. Without Kyrle Bellew

ness over that which is wholly artificial. May Irwin accomplishes this, seemingly without effort, for she is spontaneous and her part is never apparent artifice. "Mrs. Wilson," the play by George B. Hobart, in which she is entertaining her public at present cannot be considered seriously. It is crude and preposterous and meaningless. The sum total of the naturalness in all the other characters aside from Mrs. Wilson would not make one complete individuality of life size, but the breeziness and naturalness of Miss Irwin contrive to make us forget the emptiness of the vehicle.

Mrs. Wilson's first husband disappeared soon after the marriage. Seven years of absence will make him legally dead, and there are twelve seconds of drollery as she counts the strokes of



J. Early Hughes

May Irwin

Adolph Jackson

Mrs. Wilson: "My life is an open book"

SCENE IN MAY IRWIN'S NEW PLAY "MRS. WILSON" AT THE BIJOU

it could not stand at all; but Mr. Bellew is so agreeable, so gracious, so artistic, that audiences must yield to him. One is inclined to resent his peculiar forcefulness engaged in such a preposterous venture, but he has a conquering swing about him and is entitled to the recognition of doing something that few other actors would attempt with any chance of success. The countess is played by Ida Conquest in a pleasing way, but without distinction, owing perhaps to the feebleness of the part. A. G. Poulton acted the theatrical Napoleon, with variations. There are certain historical characters that cannot be acted. The simulation must produce the illusion of the fire and spirit of the particular character in order to be effective. This was only an external Napoleon, well enough done by way of trickery, but without commanding force.

BIJOU. "MRS. WILSON." Comedy by George V. Hobart. Produced Nov. 5 with this cast:

Mrs. Wilson, May Irwin; Colonel Andrews, Adolph Jackson; Gerald McSweeney, John E. Hazard; Mrs. Gilsey, Lillian Dix; Manuel Gettenheimer, Victor Cassmore; Rhoda Kingston, Mary K. Taylor; Mrs. Kate Clancy, May Donohue; Walter Roberts, C. Russell Sage; Mabel Keswick, Madelon Temple; James J. Early Hughes; Centipede Sam, Ben Roth; Pierre, Herbert Burton; Godolphin Rafferty, Willie Gray; Hausenbauer, Henry Hoster; Mrs. Dawson, Eleanor Kendall; Mrs. Garrett, Kate Gotthold; Mrs. Beckwith, Tilley Monroe; Mrs. Bostwick, Dorothy Baines; Miss Morrison, Maude Forrest.

It is no mean art that can give importance to trifles and reality to nothings. It requires no small skill to suffuse an air of natural-

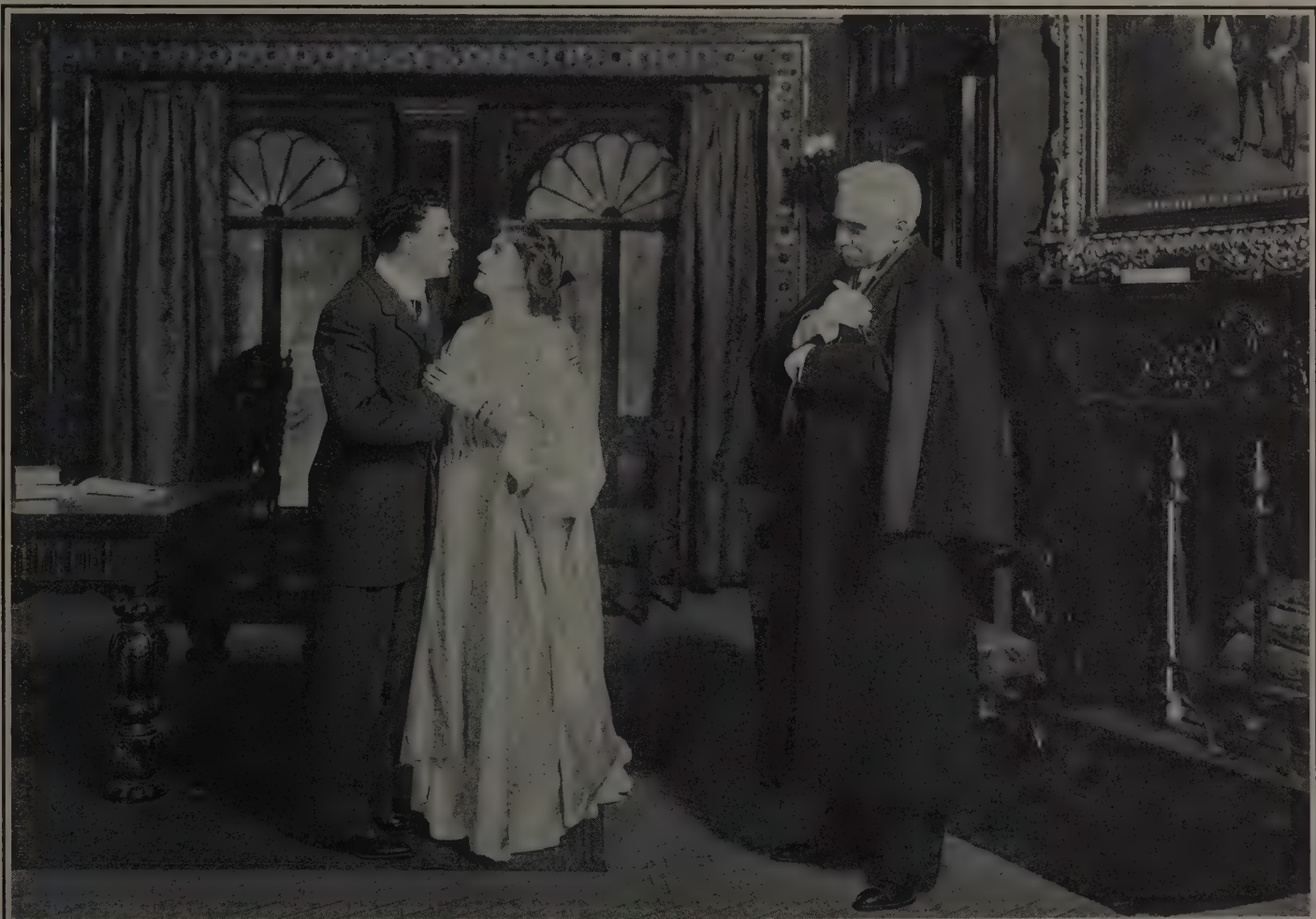
ness over that which is wholly artificial. She is about to marry again. She is in debt, her last cent is drawn and creditors insist on payment even for her wedding dress. An aunt, whose admiration for her first husband was intense and abiding, visits her. In her absence from the room the aunt indignantly dismisses the creditor who has brought the wedding dress after paying him the \$325 due. Mrs. Wilson's affectation of surprise at the impertinence of the creditor and her offer to repay her aunt the money, nervously feeling about for her misplaced pocketbook, is again deliciously natural and bold.

Mrs. Wilson's associates are frivolous, card-playing people. There is an entertaining scene in which the prim country aunt appears as they are engaged in a sinful game of bridge. Before she fairly enters the room the cards are whisked away and Mrs. Wilson is addressing the assemblage on the subject of woman's rights. Two strangers appear in the course of the play bringing news of her first husband. Their friendship for him is so intense that they imitate him in their cut of red beard. This preposterous artifice leads to some comical situations. She is about to take flight, and in order to decently explain to her second husband the causes of her conduct she leaves a message for him that she speaks into a phonograph. Before she can depart her second husband enters, and she has to submit to the reiterations of his love. The phonograph begins speaking. He recognizes her voice. She stops

Scenes in Charles Klein's New Play, "Daughters of Men"



White, N. Y.
 Richard Milbank (Herbert Kelcey) Matthew Crosby (Lynn Pratt) John Stedman (Orrin Johnson) James Burrell (Ralph Delmore) Louis Stolbeck (Carl Ahrendt)
 The conference between the leaders of Labor and the Federated Interests with John Stedman as the mediator



White, N. Y. John Stedman (Orrin Johnson) Grace Crosby (Effie Shannon) Richard Milbank (Herbert Kelcey)
 "Love has solved the problem"—and is the happy termination of the love story of John Stedman, the apostle of the brotherhood of love, and Grace Crosby, the daughter of the plutocrat



Hall H. B. Warner W. A. Hackett Eleanor Robson

"Don't move. I shan't hurt you"

ACT II. "NURSE MARJORIE" AT THE LIBERTY THEATRE

it, explaining that it was a celebrated recitation. Upon his protesting she offers to have the phonograph conclude the recitation. Of course she manages to let the disk fall on the floor and break. Her expressions of regret is in the true vein of comedy. This record of her achievement is worth the while in proof of the artistic and natural cleverness of the woman. Her songs, half a dozen in number, are given in her inimitable method.

SAVOY. "THE HOUSE OF MIRTH." Play in 4 acts by Mrs. Wharton and Clyde Fitch. Produced Oct. 22 with this cast:

Lawrence Selden, Charles Bryant; Simon Rosedale, Albert Bruening; Augustus Trenor, Lumsden Hare; George Dorset, Charles Lane; Ned Silverton, Frank Dekum; Percy Gryce, Grant Mitchell; Wellington Bry, Alan Allen; Lily Bart, Fay Davis; Mrs. Trenor, Katherine Stewart; Mrs. Dorset, Olive Oliver; Gerty Farish, Jane Laurel; Evelyn Van Osburgh, Isabel Richards; Mrs. Wellington Bry, Florence Earle; Miss Haines, Emily Wakeman.

In the matter of dramatizing it was the advice of James A. Herne, one of the most skillful of craftsmen, to read the book first and then throw it out of the window. This counsel was eminently wise. The difference between a play and a novel consists largely in form. It may so happen that a novel lends itself easily to the dramatic form, but in cases it may depart so widely and constantly from the dramatic process that to follow it closely is out of the question. In such a case Mr. Herne's advice is to be taken almost literally. The failure of "The House of Mirth" was probably due to a too close adherence to the book in the matter of details, in the arrangement of the happenings, and in many other particulars, in which the two crafts of novel writing and play-

writing are at variance. Clyde Fitch's dramatization of Mrs. Wharton's novel was an undoubted, prompt and unexpected failure. It assuredly is not with pleasure that we record a failure, but nothing is more inexorable and valuable in matters of the stage than the truth. In point of fact, the certainty in practical appeal of this truth, borne out by constant experience, should prevail in everything connected with the stage. It does not prevail; but that is another story. It is beginning to be recognized, however, that he is the wisest manager who is the quickest to discern a failure and to act accordingly. But a failure is not always to be determined from the immediate receipts of the box office. The manager who judges solely from the temporary receipts of the box office may not be wise at all. "The House of Mirth" was certainly not a failure from any lack of brains behind it. The material for the drama was of unquestionable value in every way. The causes of failure are to be found no doubt in the technical handling of that material. The book was too closely followed, and it is not difficult to understand how easily possible it may be for the most expert dramatist to be unable to resist the influences that would restrain him from "throwing the book out of the window" in making his dramatization. The play is overburdened with unnecessary detail. The dangers in "following the book" are numerous and many sided. The idea of the play is dramatic enough. The dissolution and ruin of a proud and attractive woman overreaching herself in her social ambition is certainly a worthy and practical subject for the stage. The plot, however, was more that of a story than of a drama. It was dramatic, but

(Continued on page xix.)



Hall

ELEANOR ROBSON AS NURSE MARJORIE

Costly Dressing on the Stage

AMONG the many forces working against the best interests of a high artistic standard for the modern theatre not the least harmful is the great and ever increasing cost of stage productions. Never were managers so lavish in the expenditure of money for magnificent scenery, never was so much attention paid to the mere externals. Each manager strives to outdo the other in extravagance of scenic display, not infrequently, perhaps, with the hope that the weak spots in the play itself may be completely hidden under the amazing splendor of the stage settings and costumes. Belasco set the pace with his production of "Du Barry," and since then the tendency has been to spend more rather than less. It is no uncommon thing for a new production to cost \$40,000 to \$50,000 before the curtain rises on the first night.

This foolish extravagance is detrimental to the stage in many ways. The enormous outlay discourages managers from attempting new productions, and thus many meritorious plays never see the footlights at all. Nor is the cost of scenery all. The gowns worn in drawing room comedies must be the most costly procurable, the most perfect in every detail. The actress in make-believe drawing rooms must not only *appear* as richly dressed as the society leader she impersonates, but she must *actually be* as well dressed and wear, not make-believe gowns, but gowns costing the same and turned out by the same dressmakers as those worn by the millionaire dames of Fifth Avenue. The managers are not willing to bear all this expense: Sometimes he pays part of the cost, but often the actress herself foots the bills. If she is in receipt of a large salary she may feel justified in spending a small fortune for gowns, although such expenditure can have no possible artistic justification; but in the case of a small rôle and small salary she cannot possibly afford it if dependent upon her salary alone. It is here that the stage-struck society girl with independent means finds an easy path to the footlights, thus competing seriously with some less fortunate but more gifted sister. That is why mediocrity frequently crowds out talent on our stage. The appeal to the manager: "I can afford to dress the part handsomely," is seldom in vain, and the girl with only talent is hopelessly handicapped. As long as managers continue this rivalry as to the cost of their productions for the sake of attracting the public, and as long as the public is attracted by costliness, this ridiculous extravagance will continue.

In one of the present season's plays, "Clothes," the gowns worn by Dorothy Revelle in a comparatively small part cost more than twelve hundred dollars, and one of the three is of such delicate material that it will need to be replaced before the end of the



Marceau
MAUDE KNOWLTON
As Sylvia Thompson in "The Chorus Lady." This gown is said to have cost \$500.

season, for pale hued chiffons and laces cannot long survive being dragged nightly over a dirty stage, no matter how careful the wearer may be of them when once she has stepped into the wings. Four gowns worn by "extra girls," who receive seven or eight dollars a week, cost the management more than seven hundred dol-



White Anne Sutherland Jennie Eustace Diana Huneker Dorothy Revelle
FOUR PLAYERS IN THE COMEDY "CLOTHES" WHO WEAR EXPENSIVE GOWNS

lars in order that the wearers might appear, for the few minutes that they were on the stage in a ballroom scene, the well-gowned society women they were supposed to be.

If so much is paid for gowns worn by the supers, it may be imagined how great was the cost of those worn by the star. Four or five hundred dollars is considered a mere bagatelle for one gown whose days of usefulness are limited indeed. After the wearer has finished with it, it may be sold for ten dollars to a second hand dealer, and later form part of the wardrobe of some actress on a route of one night stands.

Edna Wallace Hopper says that the gowns which she wears this season in "About Town" cost her more than three thousand dollars, and thinks that it would be difficult to dress even a small part properly on less than six hundred dollars. Audiences, especially the women, she says, examine each detail of a stage costume, everything must be kept new and fresh looking, which means not only the original heavy outlay, but constant expense for repairs, cleaning and accessories. Five hundred dollars is said to have been the cost of the much admired gown worn by Maud Knöwlton in "The Chorus Lady." Nine hundred dollars was paid not long ago by a Broadway star for a pink evening gown, and when one considers the various accessories, the rare furs which are often worn with street gowns, or as trimmings for an evening cloak, the

valuable laces, jewels, etc., it will be seen to what figures the sum total may easily reach.

A number of the leading dry good firms of the city now make a specialty of stage gowns, notably Messrs. Lord & Taylor, who supplied many of the gowns worn in "Clothes." The celebrated foreign firms of Worth, Doucet, Redfern, etc., have long furnished exclusive creations for Sarah Bernhardt, Mrs. Patrick Campbell, Olga Nethersole and other stars who have the reputation of being always well gowned. Clara Bloodgood is one of our American actresses who is distinguished in this respect, so is Elsie De Wolfe.

Yet our dramatic art is in a bad way indeed if women are to gain reputations, not for this or that degree of talent, not for vocal or histrionic excellences, but for being "the best dressed woman on the American stage." If this is to be the future of our drama, it would be better to engage professional models of beauty, and deck them in the costliest gowns procurable, for no longer then will the play be the thing. Let us not forget that when Eleanora Duse made her first success, and was acclaimed as one of the world's greatest actresses by her enthusiastic compatriots, a verdict which the outside world quickly endorsed, she had barely a dress to her back. The Duses and the Bernhardts of the stage do not need Worth gowns to attract attention to their genius. X.



The Difficulties of Playing Shakespearian Heroines

By VIOLA ALLEN



THAT there are many difficulties in the way of presenting Shakespeare is a fact, I think, that no one will deny. Not that Shakespeare on the stage does not interest the public, but rather that those who know and love the works of the great bard so seldom see his immortal dramas presented in accordance with their own ideals. They are often disappointed because the stage characters do not altogether represent the ones they have pictured as the result of their own study or the perusal of the writings of the countless commentators who have devoted years to analyzing the works of the greatest of dramatists; just as many persons prefer a book that is not illustrated because the artist's conception of the characters is sure to

differ materially from the mental pictures, vague at first, but which develop as the story unfolds until they become so real as to cause a discordant note when confronted by scenes and faces differing so widely from the ones they have created.

Not only does the critic and the thoughtful theatregoer take his seat on a Shakespearian first night with his own impressions of the play and characters before him; but he remembers, also, other performances he has seen, and still others of which he has read.

Contrast the difference in the possibilities of success that confront the woman who attempts Juliet, Portia or Ophelia, with

three hundred years of comparison and tradition to contend against, as compared with those of one who appears before the same critics and the same audience in a play that is unknown, and in a character that can not excite comparison because her interpretation is the only one.

Another unequal chance is found in the fact that while the modern play is written with the idea of telling a complete story in the two hours and a half allotted to an evening's entertainment in this busy age; with a Shakespearian drama it is necessary in order to conform to this custom to cut or omit passages and scenes that must necessarily detract from the perfect harmony of the printed work.

The unfamiliarity of modern-day audiences with the beauties of blank verse, and the difficulty of obtaining actors to play the minor rôles who are capable of reading it correctly, are still other obstacles in the path of every Shakespearian producer.

But, on the other hand, to act the famous rôles of Shakespeare is, of course, the ambition of every player, man or woman. Speaking lines and enacting scenes that are immortal, revealing as they do boundless possibilities of thought and study, must ever be a labor of love to the sincere student; and even limited or indifferent success thus attained is dearer to the actress' heart than would be any amount of commendation acquired in a different field of endeavor. In this, as in most things, the pleasure is all the more keen and the reward the greater because of difficulties encountered, and, in a measure, overcome.



OLGA NETHERSOLE AT HER SUMMER HOME IN BIARRITZ

On the shores of the Bay of Biscay, within hail of Biarritz, the Basque village that Napoleon III. and his Empress Eugenie made famous when they built themselves a palace there, Olga Nethersole has established a summer home, having recently purchased the Villa Lou Basquou from the Marquise de Montbrisson. The villa is a splendid modern example of Basque architecture, and was erected by the same architect who built Rostand's new home at Cambo, combining a quaint and beautiful exterior design with every modern convenience within. The actress enjoys her own private pathway down to the sea, from whence she may look across to a splendid panoramic view of the Pyrenees. Here Miss Nethersole spent the whole of her summer vacation, entertaining friends and leading the simple life, with occasional automobile trips across the border into Spain.

Olga Nethersole's Coming Production of "The Awakening"

PAUL HERVIEU is one of the few modern clever Frenchmen who can discover new situations in the subject or material of the eternally feminine. In his comedy "The Enigma" he turned and refurbished it in such a way and so neatly that it looked almost as good as new. The audience was left in doubt until the end of the action as to which one of two wives was unfaithful with the man who met his death in escaping from her room. The two husbands were brothers. The novelty, it will be observed, was in having two Topsy's, as it were, and duplicate Uncle Toms, so to speak. It remained the eternally feminine, the eternally nasty, as it must be interpreted by foreign devils who do not understand the niceties of the etiquette of continental adultery.

French dramas of the kind, it seemed for a while, had lost their vogue with English-speaking people, but the production by Olga Nethersole of Hervieu's "Le Reveil" is announced for production in New York with confidence. The play is certainly a work of great technical firmness. It is built up with irresistible force and logical construction. What, then, is this play that is expected to stir our audiences? The Prince of Sylvania, a stern soldier, is fighting to regain his throne for his son. All depends on the readiness of the son to assume the perils and to be a man worthy of the aspirations of his people. This son is passionately in love with a married woman in Paris and persuades her to agree to abandon husband and a daughter and to live in idyllic hiding with him in a secluded country house belonging to his father who is supposed to be absent and never to occupy it. The stern father discovers the plan and instructs an emissary to overpower his son and bind him. The woman appears and she is led to believe that her lover has been slain. She returns home, more dead than alive. The mother of her husband persuades her that it is necessary to the happiness of her daughter that she accompany her husband and daughter to an entertainment at the house of the parents of the young man who wishes to marry the daughter. In that way and

in that way only could they be persuaded that there was no scandal about to fall on her and that she was free from intrigue. The girl's happiness is at stake and the mother suddenly realizes it. The lover of the married woman appears at this moment. She has awakened to her duty and so tells him and he acquiesces. She recovers from her mad infatuation when confronted with the unhappiness of her daughter. She would not rob her child of happiness in pure love by pursuing her own happiness in an impure delirium of passion.

In this ending the logic of her morality is hardly as strong as the unreasoning and unreasonable logic of her immorality. Its dramatic quality will test the actress. It will require fine and great power of expression to make the scene correspond in force with the intervening scenes. Does it teach the power of maternal love? Possibly. Does it restore her to respectability with any sane audience? Hardly. She remains the type of refined, idealized and exalted adultery which represents the apex of civilization in France, if we are to believe her dramatists, whose dramatic habits of mind, fortunately, cannot be accepted as true to the actualities of life. Decency and common sense forbid any complete sympathy with a woman of mature years, a mother and a wife with a loving husband, with duties to family and society, who is represented with the ardor of an untutored girl and the deliberate viciousness of Hamlet's mother. Nay, Hamlet's mother is a prodigy of virtue in comparison. Wherein consist the charm and innocence of this conjugal infidelity to the French mind? Why extol the insanity of the senses in the mature? That it is dramatic is not a sufficient excuse. If it were the only dramatic thing in the world it would be another matter. We must have drama after dinner. That is one of the fixed quantities in civilization. If the awakening to the degeneracy of the French drama has really not already occurred it may be that "Le Reveil" will determine it.

X. Y. Z.

Realism as the Standard of Modern Acting

By CARLOTTA NILLSON

IN studying and interpreting a character I imitate nature, the great model for all of us who live by the mimic art. No intelligent actor ever imitates another, but two actors studying nature may reach remarkably similar results. That, I think, accounts for that similarity of interpretations which moves critics to fling down the gauntlet of "Imitation." No artiste with ambition in her soul ever imitated any one. An interpretation is woven out of the very soul fibre of a player, as the web of a busy little insect, with a name too ugly by association to pronounce, is spun out of the small body of him. So an interpretation, while it reflects the type of life designed by the author, bears the impress of the interpreter's character, the seal of her individual soul. To attempt to place upon it the die of another's conception is as contemptible as the work of the



Burr McIntosh
CARLOTTA NILLSON

counterfeiter with his hidden moulds and stamp.

Not only must the interpretation be his own, he should try to make it as real as nature herself. Nature never affects anything. There is no pretence in her. I believe in absolute realism. Much is said, and sincerely said, about creating the illusion of the real, of art being truth plus illusion. My creed is different. I believe in absolute realism as I believe in absolute individualism. I do on the stage that which I would do in a room under the same circumstances, precisely that. If necessary to get an impression over the footlights I do not exaggerate the gesture, the tone, the facial expression. I dislike the word, and the falseness behind it. What I try to do is emphasize it by a longer pause, a deeper tone, a greater fixedness of expression. Realism is the standard of modern art. It is what many of us are trying to attain. Is it not what Duse espoused long ago? What Mrs. Fiske worked for years to achieve before she secured recognition? What Lena Ashwell is trying to do?

Sarah Bernhardt says that illusion without reality is enough. She says it is not necessary to feel, yet I have seen her shed real tears on the stage, and that is a difficult feat without feeling. The trend of thought and taste is away from the old, classic, stilted standards, toward what is simple and human—in a word, real. I have read Shakespeare avidly and continuously, yet I should not want to play a Shakespeare heroine. I have studied "Macbeth," yet I could not be induced to play Lady Macbeth, not only because of my physical unfitness for it, but because my thoughts and tastes point to different and more human types. My aim is to play homely characters in a homely way, for such characters and such interpretations are big and human. Always I have detested affectation, and are not the old classic rôles filled with affectation?

I study human nature subjectively rather than objectively. If I had to play a character of whose manner of life I know nothing, I would go out and find the type and study it. But I have never yet had to do that. Once I had to play a French villainess, and the management insisted that I wear a red wig and a red spangled dress. I disliked the color of my wig, and told the management that I considered the inflammatory color quite superfluous. I declared that I was able to convey the impression of villainy with green hair or no hair at all, but the management pointed out a clause in my contract in which I had heedlessly agreed to wear a red wig. I wore it, and the piece was a failure. I am not so

great an egotist as to fancy there is a connection between those statements, but perhaps wig piled upon wig and other errors in the mad pursuit of objectivity, may have contributed to the failure. Without having a system of human nature study, unconsciously I study character, am always studying it. In my walks, and especially in the parks, I take mental photographs of the people I meet, comprehend their condition, and study why their condition is what it is.

When developing the parts I play I have looked within rather than without. Within us are infinite possibilities of good and evil. None of us knows what he or she may do to-morrow. To-day we may be good, to-morrow evil. We do not know ourselves. Like those who sound the sea we send the plummet to the bottom of the shallows, but always there are undiscovered depths. Never have I seen nor read of a woman whose possibilities I did not understand. The shrew, the immoral woman, the murderess,—there is a germ of them all in each of us enough, a spark only perhaps, but enough by which to read our possibilities. The actress who cannot understand why a woman did this or that under given circumstances is confessing her limitations, not only as an actress, but as a woman. Our charity should be as wide and deep as the sea. Russia to-day is the victim of her own narrowness and blindness, her poverty of brotherly and sisterly love, her dearth of humanity. Look inward and study the universal woman or the universal man.

There comes to my dressing room a beautiful woman with smooth, exquisite face, who says to me: "Miss Nillson, don't take things so seriously." I look at that beautiful face and think: "You have escaped much, but ah, you have missed much, too!" She does not understand that it is because I take things seriously that I am able to comprehend, and do, serious things.

We hear sometimes that temperament is the one essential of a player. A distinguished actor said: "There is no art in acting." He was unable to prove it because it isn't true. Temperament is indispensable, yes, but temperament is by no means all. There must be intelligence to direct it. The man who has temperament may play one part with tremendous effectiveness, but



White

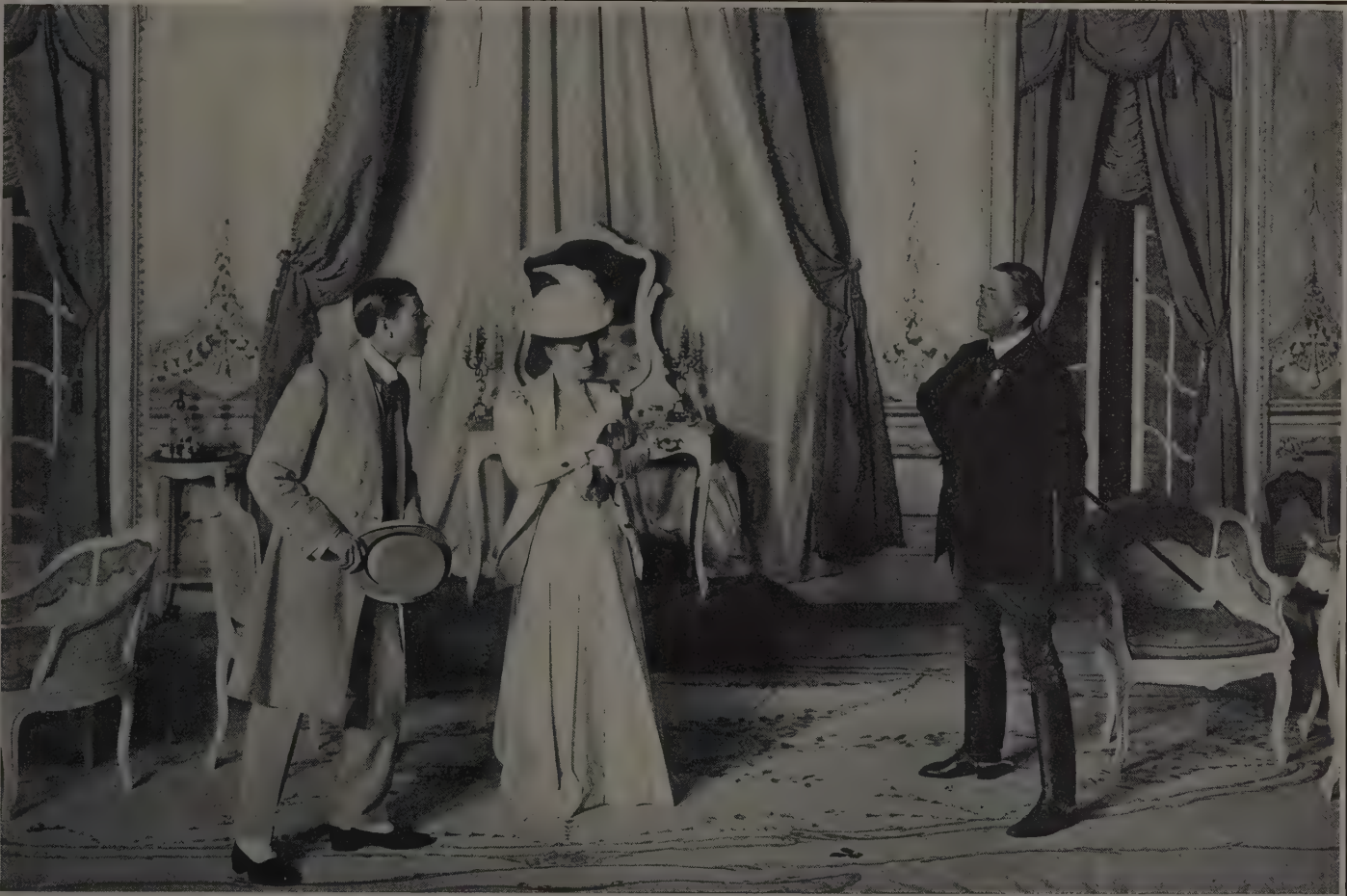
CARLOTTA NILLSON
As Rhy in "The Three of Us"

Scenes in Mrs. Fiske's New Play "The New York Idea"



Ida Vernon Emily Stevens Blanche Weaver Mrs. Fiske Charles Harbury

ACT I. The Phillimore family discussing their wedding announcement list, while the Judge reads his evening paper, and Mrs. Karslake, his prospective bride, gets an insight into the "calm" of conservative New York pseudo-aristocracy



George Arliss Mrs. Fiske John Mason

ACT II. Mrs. Karslake (Mrs. Fiske) is starting for the races at Belmont Park with Sir Wilfrid Cates-Darby (George Arliss) in spite of an engagement at the altar and the protests of her divorced husband, John Karslake (John Mason)



THE PERENNIALY BEAUTIFUL LILLIAN
RUSSELL IN THREE NEW POSES

imagine that he has to play another part diametrically opposed to it, which will require information of locale or of time. What would he do for an intelligence? What would he do without it? Temperament without brain is like a runaway horse with no driver on the box. There should be understanding and sympathy and wisdom and cultivation in an actor's equipment.

Suffering precedes acting. One must first be a loser to win. One must go into the world and be buffeted, must suffer humiliation and defeat, must despair before he hopes. Then comes victory. When a flower is crushed it exhales its fullest fragrance. That fragrance in the human sense is success.

Critics go to a performance and say, "Admirable!" They talk of God-given gifts, and even of the "luck" of this or that player. They do not think, or at least they express no thought, of the work that has made that success possible. My preparation for the part of Rhy in "The Three of Us" was ten weeks of solid work, when I thought of nothing but Rhy and the play—ten weeks of continuous work that is, but before that for two months I had been getting acquainted with the play. I read it twice after it was read to me before I sailed for Europe. Each day afterwards I read it on the steamer. While I rested in England and when I

was seeing plays in Paris I read or thought of the play. Scene by scene I read and re-read it. I call this "nibbling at it." Then I returned to this country, went to New Canaan, Conn., and began my actual work. Every day from the time I rose until eleven o'clock when I retired, I studied. I knew, thought of, nothing else. Every day I went out to the hills and under the trees read my lines. I read them in different keys and with different intonations, until the speech no longer jarred on my ear. Then I knew it had the right ring,

that I was reading it naturally, that it stood the test of realism. The speech in the third act I worked on for a week—a week, remember, of at least ten hours a day. Five weeks I spent in that way, learning to speak the lines in a natural way, giving them light and shade, teaching myself to play the part not in one, but many keys; and as I spoke, my conception of the part grew and grew. There were five weeks of rehearsals, and now, I hope, I am still improving my interpretation of Rhy. A performance may not always be the same. If I reached a point where I should say, "I have finished," I should know that that was the first step in the deterioration of the performance, and a backward step for the interpreter. A performance is no two times quite alike. It has the changeableness of the clouds.

In It—Not of It

By ANNA MARBLE

THE woman's hair was white with age:
There, by the entrance to the stage,
She stood, a pitiful sight indeed,
Yet asked no alms for her seeming need.

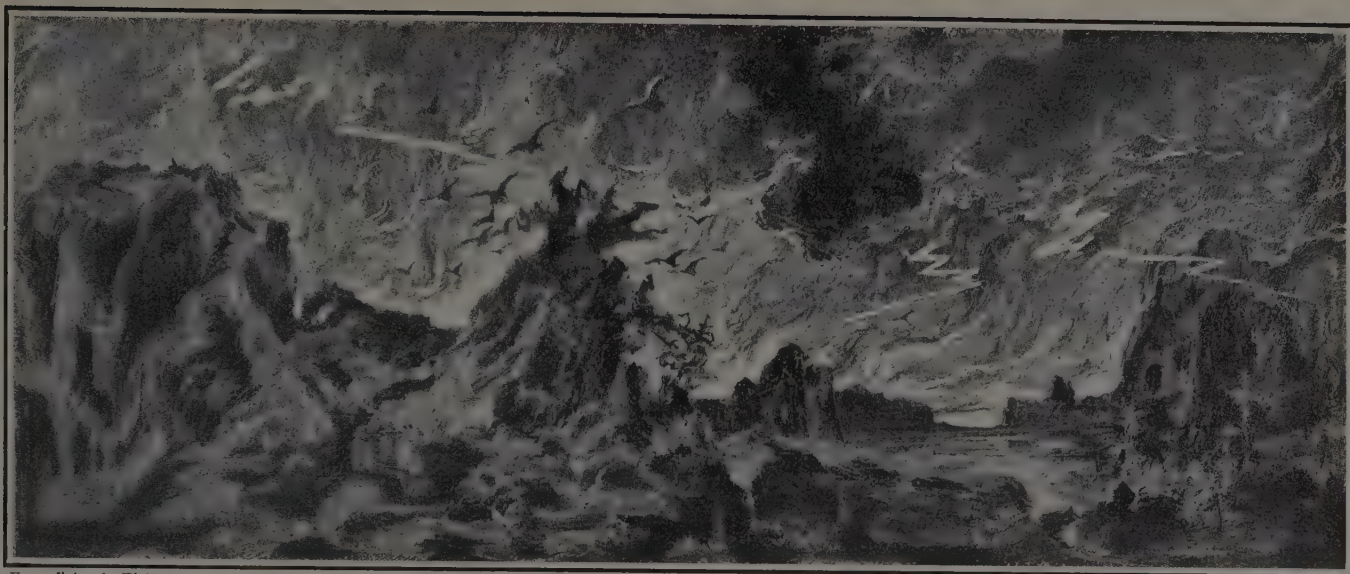
The actor listened; she told her woe,
She spoke of "triumphs of long ago,"
Of Booth, McCullough, and Julia Dean,
Of Charlotte Cushman and old Charles Kean.

"Real players they!" and she shook her head,
"But the palmy days are all past," she said;
"Yet I'm proud to say, 'though the art's decayed,
I've trod the boards where great Genius played!"

The actor lifted his hat in awe;
Some fancied trace of her charm he saw,
"But, what do you here, by the old stage door,
When the friends you knew are, alas, no more?"

She waved her hand and within she went—
The stage doorkeeper made no dissent,
So the actor asked, for he longed to know,
Of her fame and "triumphs of long ago."

The grizzled watchman made brief reply:
"You mean that lady what just went by?"
(He turned his newspaper o'er a page)
"That's Mrs. McManus that scrubs the stage!"



From *l'Art du Théâtre*

PRINCIPAL SCENE IN "THE DAMNATION OF FAUST"—ACT V., THE DESCENT INTO HELL

Berlioz's "Damnation of Faust" to Be Seen Here

AN absolute novelty for American operagoers is the promised production this season, in both opera houses and in opera form, of Hector Berlioz's "Damnation of Faust," which important work hitherto has been known in America only as an oratorio. The scenic difficulties of the piece are such that it is seldom presented in opera form anywhere. Nevertheless, M. Gunsbourg, former director of the Monte Carlo Opera House, made an elaborate production of the opera at the Théâtre Sarah Bernhardt in 1903, and it is reported that he will come over this season to superintend the production at the Metropolitan Opera House. This, however, is not certain. At the Manhattan Opera House the opera will be given under the direction of M. Renaud, the French baritone, who was the Mephistopheles of the Paris performance, and who will sing the same rôle here. As the music is written for both bass and baritone voices, the Metropolitan Mephistopheles will be that prince of devils, Pol Plançon. The opera was given in Paris with wonderful scenic effects, including a flying ballet, which at that time was more of a novelty than it is now.

"The Damnation of Faust, a Dramatic Legend," as Berlioz styled it, was first produced at the Opéra Comique, Paris, December 6, 1846. The rôle of Faust was sung by Roger, that of Mephistopheles by Herman Leon, and only two performances were given, for it proved a failure. Later, parts of it were given with success in Germany and Russia as concert excerpts, and nine years later the entire work was given with success at Dresden, the city that first heard Richard Strauss' "Salome" last year.

The opening scene takes place on a plain in Hungary, where Faust is seen wandering alone. Later a

chorus of peasants appear, and the first part, or act, terminates with a Hungarian march on the Rakoczy theme, with highly effective orchestration. Berlioz's sole reason for taking Faust to Hungary was that he might have an opportunity to introduce this march, which had won him much applause upon its first performance some time before in Hungary. In his autobiography he says that a German critic considered it most extraordinary that he should have made Faust travel to Hungary. "I do not see why," says Berlioz naively, "and I should not have hesitated in the least to bring him in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust. Other German critics attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other Faust than Goethe's."

Berlioz wrote the greater part of the libretto himself. He says that not more than one-sixth was taken up by a translation of fragments of Goethe's poem, made by Nerval, and a few scenes written by Gandonnière, hence he could follow out his own ideas.

The second part opens, as the first act of Gounod's opera, in

Dr. Faust's study. Peasants outside sing an Easter hymn, which is not a catchy melody as in Gounod's work. Then Mephistopheles appears, but unsummoned by Faust, and offers his services to amuse the careworn man. He takes him to Auerbach's cellar in Leipzig, where Brander sings his rat song, and Mephistopheles the Song of the Flea, as in Goethe's work. But this only disgusts Faust, and not until Mephistopheles conducts him to the banks of the Elbe, lulls him to sleep with a "chorus of sylphs and gnomes," and shows him Marguerite in a dream,



From *l'Art du Théâtre*

SETTING FOR THE FOURTH ACT OF "THE DAMNATION OF FAUST"

At the left is Marguerite's chamber; in the centre, the street; on the right, the church

does he become enthusiastic. Years before he wrote the opera, the subject of Faust had interested Berlioz, and at twenty-six he wrote an orchestral piece entitled "Concert des Sylphes," which was performed in Paris at one of his concerts, with this explanation:

"Mephistopheles, to excite in Faust's soul the love of pleasure, convokes spirits of the air and bids them sing; after preluding on their magic instruments, they describe an enchanted land whose happy inhabitants are intoxicated with ever renewed voluptuous delights. Faust falls asleep to dream delicious dreams."

The scene in the opera may be described by these same words.

Faust awakens, and Mephistopheles agrees to take him to Marguerite, the act closing with a ballet, and chorus of students and soldiers.

The third act opens in Marguerite's room. Faust is seen here alone, and sings in praise of her purity and beauty a charming aria written almost throughout in the medium voice, with no final high C to delight the audience. Mephistopheles enters, and both hide as Marguerite appears. She recalls the hero of her dream, for they have not yet met, and sings the ballad of the King of Thule, a curious number, with odd intervals. Mephistopheles invokes evil spirits to "conspire to enchant, subdue, and win a maiden soul," and then sings his serenade, one of the most catchy bits in the opera, and following closely, as in Gounod's work, Goethe's idea. Then follows a beautiful love duet, with a high C-sharp for the tenor, to satisfy those eager for high notes, a trio, then the chorus of neighbors, the finale.

Act IV. opens with Marguerite's curious romance, "Ah, me, my heart is heavy," then the scene changes, and Faust, amid forest and caverns, sings an "Invocation of Nature," the devil appears, and tells him that Marguerite's mother, Martha, is dead of an overdose of the sleeping potion administered by Marguerite, who is in prison, and only when Faust wishes to go to her aid does

Mephistopheles demand that he sign the parchment which insures his soul to the devil, in return for which the latter declares he will free Marguerite. Faust signs without knowing to what he

bids himself, and against this—Berlioz relates in his autobiography—a German critic solemnly protested, accusing him of vilifying Mephistopheles by making him cheat Faust. "The German Mephistopheles was honest," this critic complains, "and carried out every clause of the treaty signed by Faust, whereas in M. Berlioz's work he makes Faust believe that he is bringing him to Marguerite's prison, when he is really conducting him to the abyss. It is an insult." To the abyss they therefore ride on horseback, with terrific orchestral accompaniment. A scene, "Pandemonium," with devils follows, then an "Epilogue on earth," where six basses recite Faust's doom, his descent into hell, and a small chorus declaims *sotto voce* on four notes, "An awful doom!" The concluding scene shows Marguerite's apotheosis, and a sustained and hymn-like chorus announces her redemption.

It is to M. Raoul Gunsbourg alone that the performances in recent years of this work as an opera are due. In 1903 he adapted it for the stage, transforming it from the original four acts into a "dramatic legend in five acts and ten tableaux," and it was afterwards given in almost the same manner,

the scenery being merely changed to suit the larger stage in Paris. Peculiar interest will therefore attach to the performance at the Metropolitan Opera House under M. Gunsbourg's direction. Those who have seen the scenery which is to be used in this production say it is remarkable.

Lacking the tunefulness of Gounod's work, Berlioz's opera nevertheless is remarkable for its orchestration, for this composer is called "the father of modern orchestration," and this, with the unique stage settings, insures that the work, whether it please the public or not, will be effective as a stage picture.

RICHARD SAVAGE.



Otto Sarony Co.

ALINE CRATER

Who plays the part of Bertha, the Burgomaster's sister, in "The Red Mill"



THE LITTLE DUTCH CHILDREN, WHO ARE ONE OF THE MOST ATTRACTIVE FEATURES OF "THE RED MILL"

The Actor's Last Curtain

These lines, written twenty years ago, and taken from a life incident, are now published for the first time because of a request to the author made by the late Mr. Joseph Jefferson, who knew and loved the old actor to whom they referred.—EDITOR.

THE actor was old, decrepit and ill,
And had long since passed the age
When he could earn e'en a super's pay
On the boards of any stage.

He'd had a family, but one by one
They'd gone from this earthly strife;
And the sad, grim thoughts of his lonely self
Was all that he'd left in life.

On a Christmas Eve that was cold and drear,
He sat in his attic den,
And dreamed of the time when he had been
The theme for the critic's pen.

Still his clouded mind could recall when friends
Of Macready and Forrest fought;
Of Davenport, Kean and the elder Booth,
And the precepts they had taught.

Then he raised his head and straightened his back,
And the death glaze left his eye;
As he thought of the triumphs won with them
In the days now long passed by.

And it drove the blood through his palsied frame,
As he staggered to his feet—
To grope in the corner, 'mid rags and dirt,
For something his eye should meet.

'Twas a wood-cut portrait, crude and old,
Enclosed in a black oak frame;
Glassless and wrinkled and frayed withal;
A stain had blotted the name.

He lifted it up with tender care,
And stood it against the wall;
While his lean old throat was choked with sobs
And the tears began to fall.

The portrait shewed him in scarlet robes
Of the Cardinal of France;
Defying the Monarch on his throne,
Quelling the Court with a glance.

* * * * *

Gone was the dreary old attic den,
Gone was the cheerless fire;
Back came the days of his wealth and fame,
The days of his heart's desire.

He's thinking now of the footlights,
And his old life in the past;
He hears the applause at his entrance,
His cue has come at last!

Back from the memory of other days,
The forgotten lines come home,
"Around her form . . . the magic circle
Of our Holy Church of Rome!"

* * * * *

The old black oak frame he slowly tears
Away from the picture's rim;
And places it on the dying embers,
As again his eyes grow dim.

Then he tenderly rolls up the portrait,
Puts that on the quickening fire;
Sinks back in his chair with drooping head
To watch its funeral pyre.

"Oh, God, forgive a useless old man,
Who longs for the curtain's fall;
Who's played his last part upon this earth
And eagerly waits Thy call!

"Grant Thou such peace as only the grave
Can give to a wearied life;
Vouchsafe Thy pardon for all my sins,
And end this mortal strife!"

* * * * *

'Twas sitting like this that we found him,
Though life had flickered out;
But that he had safely reached the Throne,
Not one of us had a doubt.

He'd played many parts in life's career,
And had always played his best;
So God had answered his prayer that night.
The actor had gone to rest.

C. L. B.

Do Actors Feel the Emotion They Portray?

By DAVID WARFIELD

21

I HAVE been repeatedly asked, "What are the sensations of an actor who plays one part so many months without a change? Does he get tired of his part, or does he really each evening feel afresh the emotions he displays before his audience?"

Such questions naturally occur to any one on the other side of the footlights who gives any thought to the subject, because he says to himself: "This continual iteration and reiteration of words, words, words, whatever their significance and meaning to the audience, must in the end merge into a meaningless jumble of mechanical symbols for the actor." But on this subject temperaments radically differ.

I say temperaments, for I believe that no other word describes the precise function that has to do with this problem. It isn't wholly a matter of mind, of will power or of volition, but the conditions which for the moment strike your feelings like a zephyr passing over the strings of an Æolian harp.

As I say, the experience of actors of both sexes materially differs in regard to this problem, and if you asked a score of them about it, they would each be likely to express a different view. Clara Morris used to feel her rôles so poignantly that they all but made a nervous wreck of her, and often the audience had to be dismissed because of her exhaustion. Salvini stipulated that he should appear but four or five times a week because of his exhaustive treatment of his characters. Duse shares keenly in the emotional fervor of her heroines. On the other hand, Sarah Bernhardt, I believe, however tense her display of feeling in

a play, has such strong recuperative powers that at the age of 63 she can play Camille and not show any serious signs of strain; while Mary Shaw, after a performance of "Ghosts," apparently shakes off the depression of her harrowing impersonation with greatest ease. Others testify to the same facility of divesting themselves of their theatrical character as if it were their costume. In truth, I have heard players say—and players that are remarkable for their display of sincerity—that there is never a moment of real feeling in their work, and their strongest scenes are mechanically produced.

Speaking personally of my work as Herr von Barwig in "The Music Master," I must say that I never give so satisfactory a performance of the



DAVID WARFIELD

part, to myself at least, as on evenings when I can altogether lose myself in the spirit of the rôle.

This depends on circumstances.

Much of our work must necessarily in the long run become mechanical, like the exits and the entrances, and the regular "business" of the play. The simulation of smiles and tears is not difficult for a trained actor of emotional qualities. I can throw the vibrant accents of tears into my voice without necessarily sharing the feeling that produces them. But whenever I do so, from whatever cause—physical indisposition, mental apathy or a spirit of unavoidable weariness—I say to myself that I have not acted in good faith.

I have been told that the audience notices no difference; but I myself know it, and that is enough to spur me on with renewed energy to merge myself as completely as possible into the personality of my rôle.

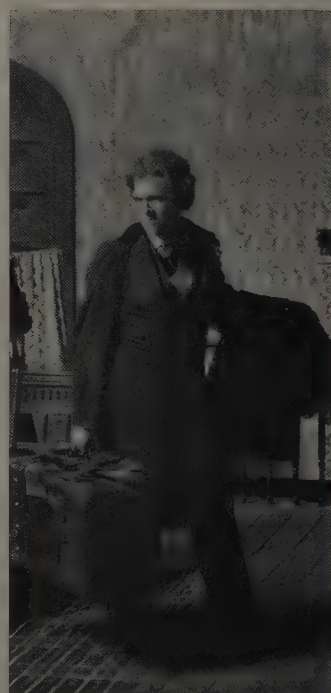
To me Herr von Barwig each evening appears as the clay model of a splendid statue might appear to its sculptor. It is complete in its parts, it shows harmony of conception and a certain convincing force. Galatea stands before Pygmalion in the perfect proportions of life. But he loves to linger over the clay and to give a quickening touch here and another there that shall come still nearer to the unattainable perfection of nature which art can only simulate.

This effort keys up your imagination and makes you lose yourself in the personality of your subject—these loving touches to heighten an effect, this fond lingering over the smallest details, enabling you to thrill an audience with the power of silent suggestion and rewarding you more substantially than the loudest applause.

It is this spiritual stimulation that counteracts all sense of weariness. If I could not feel my part, my playing would become drudgery. I do not, of course, allow this feeling to dominate me to such extent as to let it get on my nerves. My work never exhausts me. Nor should I like to contemplate the prospect of being condemned to play the same part year in and year out. Herein, too—that is to say, the decision of Mr. Belasco not to make Herr von Barwig my Frankenstein, but to give me a new character to portray next year—there is a certain stimulation to my energy to be faithful to my part so long as I play it. That in itself inspires a sense of responsibility.



Byron, N. Y.
DAVID WARFIELD IN "THE MUSIC MASTER"



Byron, N. Y.
DAVID WARFIELD IN "THE MUSIC MASTER"



Photo, Marceau
MARIE CAHILL

A Serious Talk with a Funny Woman

(CHATS WITH PLAYERS No. 51)

MARIE CAHILL, high priestess of stage fun, frowned in pensive mood. She was recalling the advice of a male star given to her as she stood at the beginning of that which she hoped would be the way of success.

"Hate them!" he cried. "Go out before them and dominate your audiences by hate!"

"No," she answered. "I will dominate them by love!"

The star measured the chubby, fair-haired girl with scornful eye, turned on his heel and walked away frowning at her temerity in daring to oppose her callow opinion to his mature one. He had struck the dominant note of the Cahill personality. From the day when the Brooklyn school girl, pigtailed and short-skirted, began her occasional appearances as "a filler-in" in stock companies in her home city, she showed a startling disposition to reach conclusions by a mental route of her own, unguided, and, having reached the conclusion, to hold to it at all cost and under all penalties.



Marceau
MARIE CAHILL IN PRIVATE LIFE

True, whatever the question ultimately to be decided she carried it home and submitted it for family discussion. A proud father, a fond mother, a doting but vigilant brother, sat in council. Usually the father closed the council with these words: "Daughter, we are interested in everything that pertains to your career, but in this quiet home we are far from your world. We don't know about this matter. You do. What do you think?"

"I think ——" and the logic of the situation, as Miss Cahill saw it, was expounded.

"Very well, daughter, do that," and with the judgment of the president of the council the conference ended.

The family council sat longer and talked more when the question of the wearing of tights was broached. Miss Cahill disliked the candid, sinuous garment, not alone for reasons involving modesty, but because she believed that they impeded circulation, and so are unhealthful. Her brother spoke first.

"I don't like the idea. I can't bear to think of you in the things."

"I don't know," said her father judicially. "I had rather you didn't wear them, and yet——"

Thereupon Miss Cahill's mild mother deposed the president and sat in his stead.

"Your form is beautiful, Marie, and I am willing that you shall wear them. Wear them and put modesty into them."

"I don't want to wear them." There was a little tremor in the girl's voice, "but the part demands them, and I shall get one hundred and fifty dollars a week. I am anxious to make that mark."

Accordingly Marie Cahill in the last act of "Excelsior, Jr.," wore tights. The family trinity sat in the first row. When they came behind the scenes the girl looked shrinkingly at her big brother. "Did you mind seeing me that way very much?" she faltered, ready at a word of disapproval to burst into tears.

"No, sis," was the answer, with a cordial handshake. "I never thought of them. I watched your eyes."

And the girl who had worn the silken casings cried: "I forgot all about them after the first minute."

These were the incidents that brought the



MARIE CAHILL'S INIMITABLE FACIAL PLAY WHEN SINGING A COMIC SONG

rare frown to the comedienne's forehead. It had passed in a second to be succeeded by the arch Cahill smile. We sat on dusty front seats in the New York Roof Garden, where she had gathered her company for rehearsal. One hardy young man had mounted the stage and was giving in pantomime an imitation of the platform appearance of a candidate for the office of Governor of New York. Another youth, impersonating his rival, poured a pitcher of real water on the spurious candidate. And Marie Cahill laughed, which proves that the discipline of the admirably working chorus of "Marrying Mary" is of a gentle sort. The youth, a little abashed, came before the star, hat in hand and essayed to explain.

"I didn't know there was water in the pitcher," he said, and the star laughed again.

"Aren't they nice?" she said in the warm tone in which a mother would speak of her prankish brood. "I think we have the finest chorus in America. The girls are perfect dears, from good families, and of good education." Which suggested the recurrent rumor that Miss Cahill intends to start a summer school for chorus girls, to fit them for positions as principals, a rumor which Miss Cahill earnestly confirmed.

"I want to help them to fit themselves to get out of the chorus," she said. "A little later I intend to ask the aid of the profession in establishing it. I think every musical comedy or operatic company should be interested in raising the standard of its choruses, at least enough to help in a benefit. My plan is to start a kind of theatric Chau-tauqua."

Did Miss Cahill mean that she literally dominated her audiences by love?

"I try to," she answered, turning big, blue, earnest eyes upon the questioner. "I have never gone before them with the mental attitude in which some players allow themselves to go on the stage. Like begets like. Hatred breeds hatred. Contempt begets contempt. I should be afraid to go upon a stage with such a feeling in my heart. I should expect it to be reflected back to me. I depend very greatly upon my audiences. I am never quite sure how I shall sing a song or what my 'business' shall be



Photo by I. & M. Steinberg

MISS BEATRICE MORGAN

This interesting young leading woman, who has long been popular with Harlem audiences, made her first appearance on the stage some years ago as a member of the chorus at Daly's. She did not, however, remain long in this subordinate position. Her ability was quickly recognized and she was sent to Chicago to succeed Blanche Bates as leading woman in "The Magistrate." After this engagement she returned to Daly's as understudy to Mary Mannering and appeared in a number of metropolitan productions. Next she played a leading part in "The Great Ruby" and about this time Mr. Daly died. She then appeared under the management of Mr. Frohman and remained with that manager until she signed with Mr. Proctor a little more than two years ago.

essays into stageland by way of Brooklyn stock companies, saw her talking with a group of young women in an agent's office on Broadway.

"Who is that girl?" he asked with interest.

"Marie Cahill," was the answer.

"I will talk to her," he said.

In a moment he was looking into the big, blue, comedy eyes and saying: "I think you will make a success, though I can't tell you why."

That man was Charles Hoyt, and he engaged her for Patsy in "The Tin Soldier." Her salary was thirty-five dollars a week. A few years later she was about to sign a contract with Frank McKee and stipulated that her salary should be one hundred and twenty-five dollars a week.

"Why, it was only a short time ago that you were getting thirty-five!" exclaimed the manager.

"Yes, but I've been learning to



From Sketch

BERNHARDT'S TOMB IN PERE LA CHAISE CEMETERY, PARIS.
Long may it remain unoccupied!

act since," was the reply. "What do you suppose I've been doing? Standing still?"

Recently Mr. McKee recalled that incident. "Well, my girl, how you've gotten on!" he exclaimed. "When I first knew you you were earning thirty-five dollars a week. The next time I met you, you demanded one hundred and twenty-five and got it. The next thing I knew you were earning twelve hundred a week, and now you're a Broadway star. How you have gotten on!"

And so she has gotten on, and the secret of it all, she says, is work, plus the self-reliance with which she is gifted.

Another of the three men who contributed to her advancement said so.

"I believe in you. You have distinction and personality and you know how to wear clothes. You can play comedy as Miss Rehan does, with a tragedy face. When I return from Europe we

in her artistry, pays the tribute of deep gratitude.

I asked Miss Cahill for a dissertation on stage fun. Her answer was brief and comprehensive, savoring of parable and epigram.

"One doesn't know it. She feels it. A comedienne is like a scenic painter. He thinks 'I will try yellow or blue in this spot. Maybe it will be a dog, maybe not. But I'll try it.' Maybe it is a dog. You can't really tell till you try. When I look over a song with a view to singing it I feel a laugh in some of the lines. I try to bring it out but the audience may not respond and may laugh at some other point in the song. Then, like the scenic painter, I try another color, I try another line. The best guiding rule for an actress is 'Go to school and then forget school!' I mean master the fundamental things in acting and then be greater than they. Hide your mechanics and make others forget them."



Henry Kolker

Carlotta Nillson

Rhy: "I came to ask you to release me from that foolish promise"

SCENE IN RACHEL CROTHERS' PLAY, "THE THREE OF US," AT THE MADISON SQUARE

will sign a three years' contract and I will give you a chance." But it was Augustin Daly's last trip abroad. When he returned he had fallen into his last deep sleep.

Then came Daniel V. Arthur, who signed a contract to star her and afterward in due time appended his name with hers to a marriage license.

"I could never have done all I have without my husband's help," she says. "He supplies what I lack, the commercial sense, and he has a great deal of the fine sense of artistic values."

It was Charles Hoyt who gave her one of her first and best engagements, thus practically setting her feet upon the theatric highway. Augustin Daly gave her the forward impetus of encouraging words from authority, and the man who afterwards became her husband has helped to make her one of the chief comedy stars of this country. And to all of them the woman, strong

Gushing matinee girls have declared between their nibbling of chocolate creams that Marie Cahill is the best groomed woman on the American stage. A word from her on the philosophy of dress would be appropriate.

"It is a personal philosophy," she answered. "No woman can tell another how to dress, unless she be a great dressmaker or milliner, and then I have my doubts. We are born with the taste or without it. It is a God-given something like the talent for acting. We can cultivate what has been implanted, but it must first be there. I always had an eye for line and color. I have always felt a bad line in a gown as a jarring discord in music. I have always preferred soft colors to strong, and—well, I never wear a collar for obvious reasons, or when I do it is a graduated collar, cut for me not someone else, but one adapted to my neck. When

(Continued on page x.)



Byron

Caius Lucius (Burke Clarke) Cloten (Sidney Herbert) Cymbeline (Henry J. Hadfield) The Queen (Alison Skipworth)
Act II. Cymbeline: "Now say, what would Augustus Cæsar with us?"

Where Shakespeare Set His Stage

No. 9.* CYMBELINE

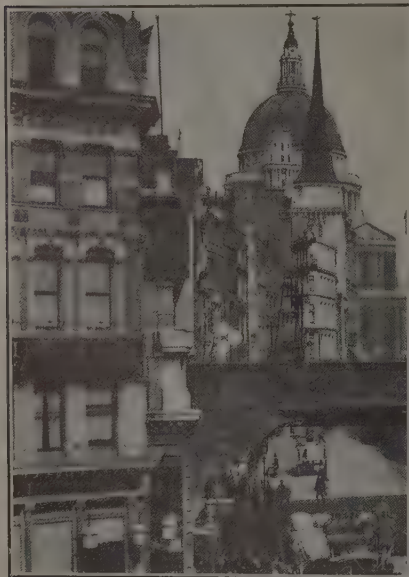
ALTHOUGH "Cymbeline" is but seldom performed on the stage, Schlegel pronounces it one of Shakespeare's most wonderful compositions, and declares that the Swan of Avon has contrived to blend together into one harmonious whole the social manners of the latest times with heroic deeds, and even with appearances of the gods.

The plot of the drama was probably taken from the ninth novel of the second day in Boccaccio's "Decameron," but there was, according to Holinshed's chronicles, a Cymbeline; or Cunobelinus, King of the southern part of Britain. This king began his reign in the nineteenth year of that of Augustus Cæsar, and the play is supposed to open twenty-four years later, or in the year 16 A.D. Cymbeline

were chiefly agriculturists, they lived in round huts built of wood or reeds, so Cymbeline's palace could hardly have been very elaborate. They tattooed their bodies, and stained them blue and green, wore long garments girdled at the waist, and metal chains for ornaments. The men allowed their hair and beards to grow long. They were fierce fighters, employing shields and javelins, carrying on warfare from chariots, which they drove at breakneck speed, and to the axles of which sharp scythes were attached. Their religion at the time of Cæsar's invasion of Britain was that of the Druids, and the Druid priests were highly venerated, exempt from war and taxation, held both civil and criminal jurisdiction, decided all controversies; and claimed to possess all kinds of miraculous powers.

Actual scenes of the drama, especially those laid in England, it would be difficult indeed to find at the present time. Nothing in the modern "Lud's town" could possibly suggest "the hill fortress by the pool," save the name Ludgate. Milford Haven, of course, however different its appearance, still exists. The harbor itself, and some few bits of the surrounding country may bear some faint resemblance to the scenes of the dim past. In old Rome it is easy to find traces of the reign of Augustus, both in the Forum and on the Palatine, where are ruins of his palace, although much of these date from the time of Domitian, who added greatly to the original. Here, too, is the house of Livia, wife of Augustus, whither she retired after his death. But the greater part of the play is laid in England, the Roman scenes are brief and insignificant. History enables one to form some mental picture of Roman lords and soldiers, of their war galleys, the legions fighting under the eagle, but we have little information concerning the Britons of that period, save as they are described by Julius Cæsar himself.

In the opening scene, "a garden behind Cymbeline's palace," two gentlemen discuss several characters of the drama, who afterwards figure in it. Thus we are told of the stealing away of Cymbeline's two sons in their infancy, the banishment of Posthumus for having dared to wed the Princess Imogen, who was destined for Cloten, Cymbeline's second "wife's sole son," the present queen being "a widow whom he lately married." In the second scene Imogen bids farewell to her banished husband, about to take his departure for Rome. Posthumus begs her not to weep, "lest I give cause to be suspected of more tenderness than doth become a man," and swears that he "will remain the loyalist husband that did e'er plight troth." He goes to take up his residence in Rome at Philario's, "who to my father was a friend, to me



LUDGATE HILL, LONDON

Where stood the castle of King Lud, grandfather of Cymbeline

was the son of Tenantius, who is mentioned in the first scene of the play, the nephew of Cassibelan, or Cassivelaunus, or Caswallon, who of all the British chiefs offered the greatest resistance to Julius Cæsar, upon the latter's invasion of Britain in 55 B.C., although he was afterwards defeated through the treachery of the others, and his fortress town of Verulanum, near the present St. Albans, was burned. Cymbeline's grandfather was Lud, from whom Ludgate Hill, London, took its name. There was an ancient British city, Llyn-dun, or "the hill fortress by the pool," built on what is now known as Ludgate Hill. This hill King Lud surrounded with a wall. Later the town became in A.D. 43 the Roman station of Londinium. So much for King Cymbeline's ancestry.

Coins of his reign are still in existence, and prove that the Latin alphabet was known in Britain at that time. The people of

*Previous articles in this series have described the scenes of the following plays: "Macbeth," "Romeo and Juliet," "Julius Cæsar," "Merry Wives of Windsor," "Othello," "Hamlet," "Richard III."

Scenes in Viola Allen's Production of Shakespeare's "Cymbeline"



(1) Pisanio (Fuller Mellish) Imogen (Viola Allen)
Act III. Imogen: "Speak, man; thy tongue may take off some extremity, which, to read, would be even mortal to me."

(2) Imogen (Viola Allen)
Act II. Imogen: "A father cruel, and a step-dame false;—a foolish suitor to a wedded lady, that hath her husband banished."

(3) Iachimo (J. H. Gilmour) Imogen (Viola Allen)
Act II. Iachimo: "Whilst I am bound to wonder, I am bound to pity too."

(4) Imogen (Viola Allen) Guilderius (Douglas Gerrard)
Arviragus (Frederick Roland) Belarius (C. Leslie Allen)
Act. IV. Imogen: "Good masters, harm me not."

known but by letter." Imogen gives him a diamond ring that had been her mother's, and he in turn places on her arm "a manacle of love," a bracelet, which is later to be the cause of so much trouble. The king enters, and bids him go at once.

Of Imogen's personal appearance, Iachimo later says: "All of her that is out-of-doors most rich is," calls her "fairest lady," "fresh lily," her lips "rubies unparagon'd." Cloten says she is "fair and royal, and that she hath all courtly parts more exquisite than lady, ladies, woman." Belarius, even in her man's attire, says she is "an angel, or if not, an earthly paragon."

The third scene of this first act is brief, laid in "a public place," and introducing Cloten. In the fourth is shown a room in Cymbeline's palace, where Imogen questions Pisanio, Posthumus' servant, about her husband's departure. Pisanio declares that "so long as he could make me with this eye or ear distinguish him from others, he did keep the deck (of the ship conveying him to Rome) with glove or hat or handkerchief still waving." It is hardly probable that Posthumus ever saw a handkerchief or glove, even although, as we learn in the next scene, he had traveled in France. Assuredly Britons of that period were unfamiliar with such articles of apparel.

Scene V. takes one to Philario's house in Rome. Such a home would be far different from the British dwellings of the period. Roman buildings must then have been of great height, since early writers mention this, and it was during the reign of Augustus that their height was limited to seventy feet. Spacious vestibules, adorned with statues and pillars covered with mosaics, gave entrance to the houses of the wealthy. Upon rapping with the bronze knockers at these entrances, the "janitor," who with his dog was near at hand, drew back heavy folding doors, which admitted the visitor to the ostium, or entrance hall, leading to the atrium. On the mosaic pavement would be found then, as so frequently in modern Italian dwellings, the word "Salve." In the atrium all meals except formal banquets were taken beside the hearth. A square opening in the ceiling admitted light and served as a vent for smoke. Across this opening curtains were drawn when it stormed, or the sun was too hot.

As for furniture, there were tripods supporting vases, chairs of Greek design, couches upon which to recline, mirrors of pol-



MARIE BOOTH RUSSELL AS OPHELIA

ished metal, while the floors were of brick, marble or mosaic. The rooms were, it is believed, heated by hot water pipes. Tables of citrus wood costing from \$40,000 to \$50,000 were also no uncommon sight in the homes of the wealthy, while the bronze and marble statues, the lamps of bronze, even of gold, added to the magnificence of the furnishings. The house of Livia on the Palatine Hill, Rome, and now in a fair state of preservation, as well as the houses of Pompeii, may serve as examples of the residences of this period. Augustus boasted with reason that he found Rome "a city of brick, and left it a city of marble."

As for the costume of Philario, he would wear the toga of white woollen cloth, thrown over his left shoulder, a tunic with or without sleeves, and if the weather were cold, a vest or other tunics underneath. The wearing of the toga was forbidden to slaves, strangers, or banished Romans, so the Frenchman, the Dutchman, the Spaniard, the Italian Iachimo, and Posthumus himself, all of whom appear in this scene, could hardly be dressed in togas. The four foreigners and Philario are discussing Posthumus when he enters, and Philario says: "Here comes the Briton; let him be so entertained amongst you as suits with gentlemen of your knowing to a stranger of his quality." Which entertainment Iachimo proceeds to furnish by casting doubts upon the faith and honor of Posthumus' "lady," and the wager of ten thousand ducats against the ring Imogen had given her husband is finally made. Iachimo departs for England to try to win Imogen from her husband.

The sixth scene, again in England, is laid in a room in Cymbeline's palace. The queen despatches her ladies that they may "while yet the dew's on ground, gather those flowers," and turning to Cornelius, as she is left alone with him, asks: "Now, master doctor, have you brought those drugs?" He has divined her intention to use them for no good purpose, despite her elaborate explanations, so without undeceiving her gives her instead of the "strange, lingering poisons" for which she has asked, some that "will stupefy and dull the sense awhile." The entrance of her ladies shortly afterwards with "the violets, cowslips, and the primroses," which she had requested them to gather for her, proves that this scene was laid in the spring, when these flowers now bloom in such



Tristram (Matheson Lang)

Iseult (Lily Brayton)

Iseult: "So this then is the end! Tristram, farewell!"



Brangwaine (Edith Wynne Matthison)

Iseult (Lily Brayton)

Iseult: "What stranger may that be?"

SCENES IN COMYNS CARR'S POETIC VERSION OF "TRISTRAM AND ISEULT" AT THE ADELPHI THEATRE, LONDON

abundance in England, and doubtless did even so many centuries ago.

The last scene of this act is still in Cymbeline's palace, in another room where Posthumus' faithful servant Pisario introduces Iachimo, "a noble gentleman from Rome," who "comes from my lord with letters" to the unsuspecting Imogen. She tells him that he is "as welcome" as she has "words to bid." He returns her kindness by first trying to persuade her of her husband's falseness, then when he is threatened with expulsion from the court for his too bold designs upon her, apologizes, declares he was but trying her, obtains her forgiveness, and plans to have herself carried into her bedroom in the trunk which he has asked her to safeguard for him.

In the second act, Scene I, is laid in a court before the palace, the second in Imogen's room. Here, in mentioning white sheets, a window, and arras on the walls, the poet has allowed himself considerable license, and placed the scene rather in his own times than in the first century, when such luxuries of furnishing were unknown in England. Imogen has been reading "the tale of Tereus," which is told in Ovid's "Metamorphoses," but although Ovid lived in the Augustan age, she could hardly have possessed his poems. In the third scene, in another room of the palace, Imogen misses her stolen bracelet, while the fourth scene is again in Rome, whither Iachimo hastens with his apparent proofs of Imogen's falsity. Here he gives a full description of Imogen's room. "It was hang'd with tapestry of silk and silver—the story of proud Cleopatra when she met her Roman,"—which is sixty years before. "The chimney is south the chamber; the roof o' the chamber with golden cherubim is fretted, her andirons . . . were two winking Cupids of silver, each on one foot standing."

In another room of the same house in Rome, in the final scene of this act, Posthumus bewails Imogen's falseness, of which he entertains no doubt, so well has Iachimo worked upon his credulity, and he cries aloud for vengeance.

Act III. opens in a room of state in Cymbeline's palace, where he receives Cæsar's messenger, come to demand the payment of tribute agreed to by the king's uncle, Cassibelan. This the king refuses, and defies Augustus. In the second scene, still in the palace, Pisario reads his master's letter to Imogen, which suggests that she set out for Milford Haven to meet him. Milford Haven being on the west coast of Wales, the information that it is at such a distance from the palace that "one of mean affairs may plod it in a week," is all we have with which to fix a site for Cymbeline's palace.

Milford Haven is a harbor twelve miles long, almost encircled by hills, partly covered with woods, partly bleak and desolate in appearance. Somewhere in these encircling hills may be placed the cave of Belarius which figures in the third scene, and where for twenty years he had lived with the two young princes, Guiderius and Arviragus, after their nurse stole them away from their father, Cymbeline, who has long mourned them as dead. Not far from Milford Haven is the next scene, where Imogen, in the disguise of a man, has arrived with Pisario. Here he discloses to her the awful contents of her husband's letter, and his plan for circumventing the directions. Lucius, the Roman ambassador, after receiving Cymbeline's defiance, will pass through Milford Haven on his way back to Rome. Pisario suggests that Imogen ask to accompany him, still in her man's clothes. At her father's court they will suppose that she has escaped to join her

(Continued on page ix.)



Dr. Carrington: "See this! Utterly useless! A waste of time!"
WILLIAM GILLETTE AND MARIE DORO IN MR. GILLETTE'S PLAY "CLARICE"

What the Chorus Ladies Thought of the Chorus



STROLLING along the Rialto one Saturday evening recently, watching with interest the pleasure seekers as they poured out from cars, hotels and restaurants, swelling to suffocation the already overcrowded Broadway, the present writer paused in wonderment as he beheld a mob of well-groomed men and women storming the entrance of a leading theatre. At first he thought it was a riot and he strained his ears to listen for the coming of the patrol wagon with the police reserves, but drawing nearer he found it was only a run on the box office to see a phenomenally successful play. Really it was not a play at all, but one of those deadly dull lubrications known as a "musical show." The curiosity of the writer was aroused and he was tempted to follow the crowd in, and after having sat through it and been nearly bored stiff by what transpired on the stage, he marveled at the number of people who gladly paid good money to see such an inane exhibition. Just what the real relation of this musical show craze has to the drama must be left to the man with a perspective on current events. It is such a hybrid that it defies analysis. But by merest accident the writer succeeded in getting an evening's entertainment, and it proved much more amusing than anything that had taken place behind the footlights.

As the house filled up he found himself sandwiched in between four chorus girls out of a job. They had come to see this particular show because they had friends in the chorus, and they wanted to see how they and the show framed up from the "front." Now, under ordinary circumstances, common courtesy would have prompted the writer to exchange seats with the blonde thriller who sat next to him, and allow these chorus chums to sit four in a row; but had he done so, this chronicle could never have been written, because, as the blonde lady played the principal part in the unrehearsed comedy, and had all of her lines and "business" with the three chorus ladies on his left; the writer, so

to speak, was an audience all to himself, and couldn't miss a line if he had tried. As a matter of fact, he had the time of his life. The ladies' names were May, Edith, Lena and Kate. May was the glorious blonde with soulful blue eyes and young enough at the game to have the softness of youth still on the surface. The other three were old stagers, and yet, strange to say, not one of them had her "paint" on, her cheeks in that respect outclassing many of the women—not actresses—present in the audience.

As soon as the curtain rose, each of the four pulled their hands out of their long black mousquetaire gloves, and rolled them up on their wrists like "real ladies." Then each girl put one elbow on the back of the seat in front of her, leaned her chin in her hand and proceeded to take in the "show." The writer felt what was coming, and he did not have to wait long. It seemed, even to his inexperienced eye, that the show dragged in spots, and each time this happened, May would tilt her aristocratic nose and whisper across him to the trio, "Gee! but they're dead slow!" And the two would shake their heads. Kate exclaimed: "How does C. F. stand for it?" meaning by this a well-known manager whose name is represented by those initials. Then came a dance and some display of hosiery. The quartette of chorus ladies was simply in a panic over this. Said May: "There isn't a good pair in the crowd!" "Did you ever see such dancing?" chimed in Lena. "Huh!" cried Edith, the oldest, "their feet remind me of a load of coal I saw tumbling out of a wagon this afternoon." "How does C. F. stand for it?" repeated Kate, and all four shook their heads in sorrow.

Presently one of the girls on the stage made, intentionally or unintentionally, an unusual display of lingerie and hosiery, much to the delight, of course, of the three front rows. "Say!" said May, "how she's gone off, nothing left of her at all—what do you suppose did it?" "Too much touring car after the show," said Kate dryly. "Has she got him yet?" The two nodded their heads in the affirmative. "Well, it's hard luck to train off like that," said May, after a pause. "I'm goin' to take care of myself—no touring car for mine after the show."

Sam Bernard in "The Rich Mr. Hoggenheimer"



Sam Bernard as the "penitentiary minister"



Georgia Caine singing the song "This World Is a Toyshop"



Sam Bernard as the New York cabby



Sam Bernard as Mr. Hoggenheimer



Georgia Caine as Flora Fair

Mr. Hoggenheimer's arrival at the North German Lloyd steamship pier, Hoboken

The two looked worlds at each other, as much as to say "sour grapes" or perhaps it was "lemon." Just here the curtain went down on Act I. and the four chorus girls began a *résumé* of the show.

"What do you think of her, girls?" (meaning the star) said May. "Never could see where she came in," snapped Kate. "I remember her when she was doing a turn at Coney," chimed in Lena. "I think she's all right," ventured Edith, "she's almost as big as Lillian Russell and Marie Dressler, and these big women make good." "Don't see where she comes in, never could," repeated Kate. "I think," said May slowly, "that she must have a backer—C. F. would never stand for her, unless someone was behind the show—can't tell me——"

At this point the curtain rolled up for Act II., and there was a rustling back of the partition which encloses the auditorium. The writer looked up and there stood the redoubtable C. F. He had probably heard every word the girls said. The writer felt the theatre rock, and perhaps it would have been kind of him to have tipped off the quartette to their danger, but he had not the heart to spoil such a good comedy situation.

"Ain't she the limit?" said May, alluding to a girl on the right

end—"she's a bag of bones! Say, they must tie her clothes on her, girls! Girls, did you ever see such arms! how'd she get on?" The writer cautiously looked around at C. F., but the manager was too engrossed to have heard, or too clever to take heed.

Cues in musical comedy are taken up by the feet of a chorus, and at this performance the feet of the chorus ladies lagged at least a

The following opinion, given by a celebrated European throat specialist, may afford a satisfactory explanation for the ever increasing scarcity of tenors:

The tenor is not a natural voice. It has not the quality of vigor and robustness. It is a kind of malady of the vocal cords, which is gradually being cured as man evolves towards perfection. Thus, negroes have much higher voices than those of more civilized races. The disappearance of tenors, therefore, is quite natural, and constitutes progress.

full bar behind the music cue. This exasperated the manager and unconsciously he beat time with his feet in protest to the laggard chorus, and so did May, the blonde chorus lady on my right, and again she whispered, "Honest! don't see how C. F. stands for it!" The writer had another thrill, but C. F. was impervious to the situation, his mind was on the stage, and again he was in action in mute protest to the sloppy work on stage, and this time the girls noticed his presence. May took one good look at C. F. as he leaned over the partition, and became a marble statue, fascinated, held spell-bound by the horror of the situation. Just then, the manager having had enough, bolted for the exit. May leaned over the writer, in fact nearly fell into his lap, as she gasped: "Gee, girls; there goes C. F., I'm a dead 'un with him." Three of them exchanged looks of horror, and sank back in their seats in a state of coma. All except Kate, who sat bolt upright, her eyes on the star, and murmured feebly, "I never could see where she came in."

The show was over.

HARRY P. MAWSON.



MAUDE FEALEY AND JACK WEBSTER IN MARTHA MORTON'S NEW PLAY
"THE ILLUSION OF BEATRICE"



Sarony

HELEN WAINWRIGHT

Recently seen in the Biblical play "Mizpah." Appeared previously with Mrs. Fiske in "Mary of Magdala"



Tyler

HELEN WARE

Playing the rôle of Celia, the sister, in Blanche Walsh's production of "The Kreutzer Sonata"

In the World of Music

THE musical world is a small place of large contrasts. And there has scarcely ever been a finer exhibition of these two facts than the coming to America of Camille Saint-Saëns and Moritz Rosenthal. Both of these appeared during the first week of the concert season and both played the piano.

Saint-Saëns is a man of more than the allotted three-score-and-ten. He is known and admired as a composer, pianist, organist, essayist; and in addition to these talents he boasts a host of interesting hobbies. In London and on the continent he is a tolerably well-known figure for he has traveled and concertized much; in his own native country he is generally adored. Why he should have waited until he had achieved a Biblical age before coming to America remains unexplained. His coming was clouded by a dangerous illness contracted on shipboard, and up to the time of his first New York appearance his impressions of America must have been confined largely

some others of his writings, cannot be underestimated. "Africa" is full of exotic emptiness and bizarre effects; the Allegro

Appassionato is lacking in all passion, and the "Wedding Cake" was more icing than cake, and very saccharine icing at that. Whatever else these compositions were they certainly were not the ones to choose for an American début by a man of French name and international fame. The whole affair smacked of subtle but silly flattery—flattery to a New York audience by "playing down" to it some musical bon-bons. The audience was gracious about it all; and to those who were interested, the affair seemed an exhibition of suavity that would even have redounded to the credit of the French race.

The contrast came a few nights later when Moritz Rosenthal made his re-entry into New York. Rosenthal was here about eight years ago, and at that time he astonished the interested ones by his feats in tech-



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FRAU MILKA TERNINA

This fine dramatic soprano returns to the Metropolitan Opera House this season after two years' absence. She is seen here as Elizabeth in "Tannhauser"

to the drapings of his bed chamber. But when he stepped upon the platform of Carnegie Hall he looked a man who bore his age and his reputation very well. He looked a man of some years but not of seventy-one, and the tremendous greeting that was accorded him must have warmed the cockles of even a composer-pianist's heart.

And then came the disappointment, for Saint-Saëns played a fantaisie—called "Africa," and composed for piano and orchestra—and two smaller numbers: Allegro Appassionato and "Wedding Cake," the latter a valse caprice. The triviality of these works, when compared with the fame of this composer and with

his artistic possessions at that time—for he was always a man of grave intellect and an artist—but his amazing technique dominated his other qualities and blinded many of his listeners. During his absence from this country there have been reports that Rosenthal had made tremendous strides, and that now his work glowed with feeling in addition to being astounding. Such reports are all too frequently to be dismissed with the same ear that receives them—still they served to heighten the interest in Rosenthal's re-appearance, and when he made his bow at Carnegie Hall recently a huge audience was assembled to do him artistic honor. The occasion was wor-



OLIVE FREMSTAD

American mezzo-soprano who will sing the title rôle in Strauss' one-act opera "Salome"



MAURICE RENAUD

Celebrated French baritone who makes his first appearance in America



CARL BURRIAN
German Wagnerian tenor



Marceau
MARION WEED
Dramatic soprano



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EMMA EAMES
As Aida



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BESSIE ABBOTT
As Juliet



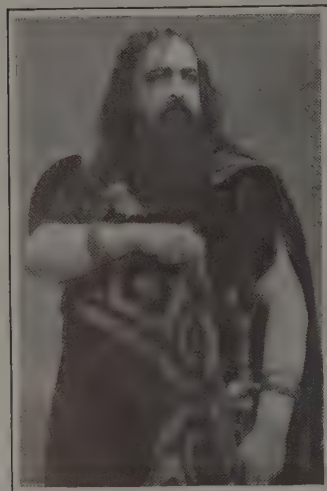
KIRKBY LUNN
English contralto

thy of it for it proved to be one of the most remarkable incidents of piano playing that has occurred in recent years. Rosenthal began his evening's work with the Chopin E-minor

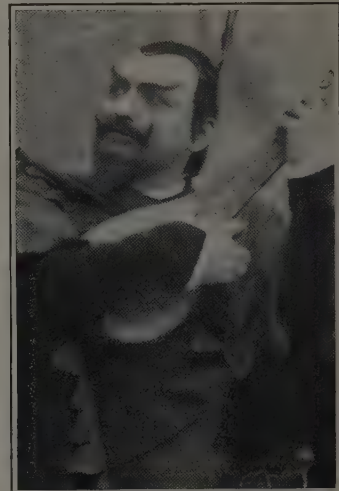
Concerto, which he played with exquisite manliness—if these two attributes may be thus applied. His tone sang gloriously and he showed a wealth of sentiment in the Romance that was surprising; finally, in the Rondo, he gave his fleet fingers opportunity to prove their mastery and their cunning. At the conclusion of this work there could be little doubt but that Rosenthal had grown mightily in the interim of his absence and that now his technical equipment is put to the service of expressing emotions. In the succeeding number, the extravagantly difficult

ist—the soloist was Dr. Muck, who proved himself to be a virtuoso of the baton, without any of the poseur's mannerisms that so frequently accompany men who stand in the limelight at the head of orchestras. Neither is Dr. Muck a faddist in the matter of his baton. He uses what appears to be a plain stick of reasonable length—not an unusually long one nor one the size of a diminutive lead pencil. He is slight of figure and is possessed of a great deal of personal magnetism. His baton movements are meaningful, and he is miles removed from any sensationalism. So much for the impression he gives to the listener's eye. For the ear the treat is vastly greater, since Dr. Muck is a very great conductor.

His New York programmes were almost uninviting in their



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EDOUARD DE RESZKE
Who returns after several years' absence



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POL PLANCON
The French basso who returns this year

Paganini theme, the pianist proved that he was still grand master of technique; and in the Liszt E-flat Concerto the giant that is contained in this little man came to the fore. Here were the lion's claws capable of a velvety touch. It was an enormous reading of this hackneyed work—a reading that made all its "out-moded" grandeur stalk abroad majestically. Rosenthal is to-day a great artist, and, moreover, he is an interesting pianist—an artist and a giant. He indulged in some astounding feats in his encores, playing his own difficult arrangement of the Chopin D-flat Valse and his own version of the Strauss "Blue Danube" Walzer that was sheer technical fireworks. These harked back to the Rosenthal of eight years ago; but his playing of the Chopin and the Liszt Concertos were evidences of the Rosenthal of to-day—and a very great Rosenthal at that.

The Boston Symphony Orchestra has a new conductor, and in him it has an artistic treasure. He is Dr. Karl Muck, of the Berlin Royal Opera, and his success at the head of the Boston Symphony Orchestra was a tremendous one in New York. The management showed great wisdom in planning their recent concerts without a solo-



OSSIP GABRILOWITCH
Russian pianist who will tour America this season

severity and in their lack of novelties. The first one was made up of Beethoven's Fifth Symphony and three Wagner numbers: "A 'Faust' Overture," "A Siegfried Idyl" and the Prelude to "The Mastersingers of Nuremberg"; and the second programme consisted of Brahms' First Symphony, Richard Strauss' tone-poem "Don Juan," and two Weber Overtures, one to "Oberon" and the other to "Der Freischuetz."

Surely this was not bait to lure a sensation loving public into Carnegie Hall. Yet the public came in droves, crowding the hall both times and waxing more enthusiastic by far than is the wont of Boston Symphony audiences. It was sheerly a delight to hear this appreciation of great conducting, but then, on the other hand, it was monumental conducting. In the well-known Beethoven Symphony Dr. Muck applied no sensational means yet he achieved a reading that was superb in its classic reverence and in its emotional effectiveness. The Andante was taken much slower than the pace to which we are accustomed and the final Allegro was one sustained cry of triumph. The Wagner "Faust" Overture was dramatically read and the Prelude

(Continued on page xvi.)

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Where Shakespeare Set His Stage

(Continued from page 337.)

husband. He gives her—believing that it is "a dram to drive away distemper"—the queen's supposed box of poison, and returns to Cymbeline's palace. The sixth scene sends Cloten on his way to Milford Haven in hot pursuit of Imogen; the following shows her, weary and footsore, near the cave of Belarius. She has wandered for two days without arriving at Milford Haven, which, "when from the mountain top Pisario shows," it was "within a ken." She is made welcome by Belarius and his supposed sons, really her brothers, and goes into the cave to rest. The brief concluding scene of the act is laid in Rome.

All but one of the scenes of the fourth act are near the cave. Cloten, dressed in Posthumus' clothes, is killed. Imogen swallows the queen's supposedly deadly drug, is believed dead by her new friends, and left on the ground, covered with flowers. When she awakes the Roman Lucius has approached, and she easily arranges to accompany him, although in despair over the headless body of Cloten, which she believes is that of her husband.

Three scenes of Act V. are laid on the field of battle between the British and Roman forces. Here "two boys, an old man twice a boy, a lane, preserv'd the Britons, was the Romans' bane," the three being Belarius and his two sons. This is a transference for dramatic purposes to the drama by Shakespeare of the story of the Hays, told by Holinshed in his history of Scotland. Lucius, the commander of the Roman forces, is taken prisoner, and victory rests with Cymbeline. The following prison scene, or at least that part dealing with "the apparitions," is believed not to be the work of Shakespeare, but to have been added by actors for supposed effect. Other writers than Shakespeare had these liberties taken with their plays in the sixteenth century. In the final scene in Cymbeline's tent, everything is brought to a happy conclusion. Iachimo confesses his treachery, the wicked queen is dead, and also made confession, Imogen and her husband are restored to each other, the king forgives Posthumus because of his gallant fighting against the invading army, Belarius restores the two princes to their father, and upon the Roman soothsayer prophesying peace and prosperity for Britain, Cymbeline, though victorious, consents to pay tribute to Caesar, that "the imperial Caesar should again unite his favor with the radiant Cymbeline." The latter orders that all "laud the gods; and let our crooked smoke climb to their nostrils."

Shakespeare has chosen to give Cymbeline the religion of the Romans, instead of the Druid worship of his ancestors, but whether or not there was a temple to Jupiter on Ludgate Hill, on the very site of the present St. Paul's Cathedral, there once stood a Saxon religious edifice, and in still earlier times, in the time of Cymbeline, the hill was used as a place of Pagan worship. It is easy, therefore, to conclude that in this final scene of the drama, Cymbeline's tent was pitched on some plain not too far from the present London, the old town of Llyn-dun. ELISE LATHROP.

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A Talk With a Funny Woman

(Continued from page 333.)

I order a gown I do not order a collar for some other woman, but for myself. I allow the dress-maker her own way, after choosing my costumes, until the third fitting. Then I am the stage director until the gown is finished. I order a little taken in here, a trifle let out there, until the gown fits as I like a gown to fit."

Miss Cahill had made many hits before her success was lasting. This was in no respect her fault. She had the misfortune to be associated with one failure after another in which she was individually successful. The entering wedge in the mountain of obstacles was a song, the song *Nancy Brown*. It had been sung by others, but Miss Cahill did not know this when Clifton Crawford brought it to her. She was playing a secondary part in "The Wild Rose," and had a fair first act song, but a melody for the second act was missing. One after another she heard and declined until *Nancy Brown* was brought to her.

"I asked Mr. Crawford first if it had been sung, and I thought he answered 'No.' I listened to it and said, 'I like it.' I tried it myself and said: 'That should be sung mournfully, like a dirge. Poor fellow! He is miserable when he sings it.' I tried it in Philadelphia. It went well. The author of the piece came to me and asked me to leave it out. He said he did not want any interpolations in the piece. The manager sustained me. We opened in New York, and the next day the papers said, 'An Interpolated Song Makes the Hit of the Piece.' The manager arranged to star me in a piece of the same name the next season. If I hadn't insisted upon singing that song I suppose it would all have been—well, otherwise."

Again the self-reliance of Marie Cahill. "People have written me from all over the country, 'Why waste yourself in musical comedy?' I answer that I am not wasted in it. On the contrary, I think comedy is the most difficult form of dramatic art. In tragedy and melodrama think how much the author does for one. The audience is prepared to sympathize with you if you are the heroine, or to hate you if you are the villainess, and thus it does half your work for you, and the lines almost do the rest; but the comedy gift is a God-given something that you must work hard to project to the audience. My teacher used to tell me my comedy was all right, only it didn't go beyond the twelfth row. I worked years to get it to the last man in the last row."

Miss Cahill has stage ideals. She has approached them, and wants to draw ever nearer to them. "I have always wanted to make musical comedy something human. I wanted choruses that resembled ladies and gentlemen instead of imbeciles or automatons. I wanted to remove all suggestiveness from musical comedy. And I wanted the star, whether male or female, to be able to come out on the stage and sing a song without the need of gyrations and sounds from a chorus. Choruses look pretty and give motion to the piece, but a man singer worth while doesn't need them for a support when he comes on to sing. These are my ideals, and I hope to come nearer and nearer to them."

How she gets into a character, how she works up to a fine completeness a star rôle like the complex one of Marrying Mary is, Miss Cahill says, a matter of time, of thought, of juxtaposition with the players with whom she is to act, and of inspiration from her court of appeal, that friend in whom she trusts, the audience.

"First I read the play three or four times just as a story," she said. "Then I want to meet my players, for after I hear them talk and see them move about I know how to play with them. I should give a person of one sort of temperament and style of delivery a line different to that I should give to another."

Upon which the long-delayed rehearsal began.
ADA PATTERSON.

Wanted Both on the Aisle

It was seven in the evening, after a long day, and the relay ticket seller of the Knickerbocker Theatre was tired. Since noon he had been handing out tickets for "The Red Mill," making change, and answering questions. He had just refrained from selling two behind-the-post seats to a fond mother of a five-year-old son, because he couldn't conscientiously assure the mother that her boy would understand the show. And then a woman loomed up in front of the box office with an order for two seats "on the aisle."

The ticket seller handed the woman a brace of tickets.

"On the aisle?" she questioned.

"On the aisle, madam," the treasurer answered. Then the woman asked another question:

"Both?"

And the ticket seller fainted.—New York Globe.

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

F. P. W.—Alice Lunnion is English. We are unable to tell you in what plays she appeared previous to her engagement with E. S. Willard.

H. P. M., Concord, N. H.—Q.—Can you tell me in what plays Marguerite Clark appeared before "Happyland"? A.—With De Wolf Hopper in "Pickwick," and in the later production of "Wang."

W. T. B., Minneapolis, Minn.—Will you kindly advise me if there are play brokers in New York who handle one-act plays suitable for vaudeville, with a view of placing them for writers who are entirely unknown? A.—If you will consult our advertising columns you will find the addresses of several play brokers. The fact that you are unknown will not prevent them from placing your plays if they are good. You might also write to the American Dramatists' Club, West 40th St., this city.

A Devoted Reader.—Q.—Where can I procure a souvenir book of "The Virginian"? Q.—Presumably you mean the play. Write to either Dustin Farnum or his manager. Q.—Where are Miss Gertrude Muir's photographs for sale? A.—Write to Meyer Bros. & Co., 26 West Thirty-third St., this city.

S. I. B. K.—Q.—Is there any way of procuring one of the new etchings of Maude Adams which hangs in the lobby of the Empire Theatre, New York? A.—Write to Chas. Frohman's office. Q.—Why do they print the name of a woman as playing the character of "Tinker bell" in "Peter Pan," when it is only a dancing light that is seen, and the sound of a bell? A.—We cannot say, unless it be that the illusion of the character is better kept, than by announcing that the light and bell are manipulated by stage hands. Q.—Is Elsie Janis really the youngest star actress on the stage? A.—She is said to be. We know of none younger. She is not yet twenty.

L. R., Minneapolis, Minn.—Q.—Will you please publish the casts of last spring for "Her Own Way"? A.—The cast for the New York and London productions was as follows: Georgiana Carley, Maxine Elliott; Mrs. Carley, Fanny Addison Pitt; Mrs. Steven Carley, Nellie Thorne; Philip, Master Donald Gallaher; Christopher, Miss Marjorie Noon; Tootz, Miss Mollie King; Elaine, Miss Claire Mesereau; Lizzie, Miss Susanne Perry; Miss Bella Shindle, Miss Georgie Lawrence; Richard Coleman, Charles Cherry; Sam Coast, James Carew; Steven Carley, R. C. Herz; Moles, Franklyn Hurligh; Footman, W. Cecil Kane. Q.—The cast of "Leah Kleschna"? A.—Paul Sylva, John Mason; Kleschna, Charles Cartwright; Schram, William B. Mack; Gen. Berton, Edward Donnelly; Raoul Berton, George Arliss; Valentin Favre, Etienne Girardot; Herr Linden, Robert V. Ferguson; Leah Kleschna, Mrs. Fiske; Madame Berton, Cecilia Radcliffe; Claire Berton, Emily Stevens; Sophie Chaponniere, Frances Wilestead; Freda, Marie Fedor; Charlotte, Mary Maddern. Q.—The cast of "The Darling of the Gods," with Miss Percy Haswell as leading woman? A.—Kara, R. T. Haines; Saigon, Atkins Lawrence; Zakkuri, A. Thomson; Tonda-Tanji, Rankin Duval; Sir Yuke-Yume, Thomas Jones; Lord Chi Chi, Edward Talford; Admiral Tano, Cooper Leonard; Hassebe Soyemond, Allen Fawcett; Kato, James W. Shaw; Shushoo, Richard Warner; Inu, Gerald King; Yoban, Carleton Webster; 1st Secretary, P. Anthony; 2d Secretary, T. Monte-Myro; Little Sano, Faye Cusick; Rosy Sky, Leslie Preston; Setsu, Florence Nash; Madame Asani, Ruth D. Blake; The Fox Woman, Elizabeth Ellison; Niji-Onna, Virginia Lawrence; Nu, Blanche Armand; and Yo-San, Percy Haswell, are the chief members of a large cast.

L. E. D., Montreal.—The piece "Why Girls Leave Home" has been advertised in the weekly Montreal papers, but we are unable to inform you where you can get it. Consult any of the aforesaid papers.

M. M.—You will find your questions already answered. Naturally a shy, retiring person will find it more difficult to obtain a hearing for a theatrical engagement, but these traits are not an insurmountable obstacle.

E. K. S., Milwaukee, Wis.—Pictures of Charles Dalton may be obtained from Meyer Bros. & Company, 26 West Thirty-third street, this city, from fifty cents up. Q.—Did Virginia Harned ever play in "The Christian"? A.—No. Are you not thinking of "The Dancing Girl"?

Ethelreda, New York.—Q.—What plays has Orrin Johnson appeared in previous to "The Heart of Maryland"? A.—Among the plays in which he has appeared are: "Mary Pennington," "Miss Hobbs," "Men and Women," "The Lost Paradise," "A Bachelor's Romance," "The Girl I Left Behind Me," "The Great Diamond Robbery," "A Royal Family," "Hearts Courageous," "Mice and Men," etc. Q.—In what number have pictures or interviews with him appeared? A.—Pictures appeared in the March and August numbers for 1903. No interview has as yet been published.

B. F. K., Lancaster, Pa.—If you will write to De Wolf Hopper himself, he will doubtless tell you where and at what price you can secure a copy of his recitation, "Casey at the Bat."

R. McG., Paterson, N. J.—Q.—Will you publish a sketch of the late Edward J. Morgan? A.—Mr. Morgan was an English actor. His first substantial success in this country was in "The Christian." In 1890 he appeared in "The Wife of Willoughby," in 1900 in "Quo Vadis" and he was the original "Ben Hur" in Klaw and Erlanger's first production of that play at the Broadway Theatre, this city. Later he was seen in "The Eternal City." Q.—Did you ever have an interview with him? A.—No.

A Subscriber, San Francisco.—Q.—Will you publish a picture of the late E. J. Morgan? A.—A picture of him in private dress appeared in July, 1901, and another in September, 1905. We shall not publish another.

C. A.—For information concerning Florence Roberts' career see June number.

D. M., Lima, O.—Q.—Did Marie Wainwright ever play Marguerite or Priscilla? A.—Not to our knowledge. Q.—Did Camille D'Arville ever play Marguerite in "Faust"? A.—We believe not.

Constant Reader, Lancaster, Pa.—Q.—Is there a School of Acting in Philadelphia, Pa.? A.—Consult our advertising columns.

G. H. L.—Q.—When and where was Ethel Barrymore born? A.—In Philadelphia, August 15, 1880. Q.—What plays has Bruce McRae played in? A.—Recently in "Sunday," "Alice-Sit-by-the-Fire" and "The Embarrassment of Riches." He is now appearing with Edwin Arden in "Told in the Hills."

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A. H., New York.—Q.—Will you kindly let me know where I can purchase the "Follow On" song from "The Belle of New York"? A.—Try Messrs. Witmark, of this city. Q.—On what day of what year was "The Belle of New York" first produced at the Casino Theatre? A.—September 28, 1908. Q.—Did Edna May ever play "The Salvation Army Lads" at the Grand Opera House, and when year? A.—The piece was given at the Grand Opera House for the week of August 25, 1901, but we believe Miss May did not appear in that company.

M. B., Richmond, Va.—Please give me through your columns, all available information concerning "Love's Lottery," by Julian Edwards. A.—The first production of this operetta in which Miss Schuchman made her debut as a comic opera star in this country, and singing in English, was at the Broadway Theatre, this city, October 3, 1904. The libretto by Stanislaus Stange, the music by Julian Edwards. Various changes were made, but for information concerning these address the authors.

R. B. S., Bay City, Mich.—Q.—Will you kindly tell me what has become of Howard Gould, who played Rudolf Rassendyll in "The Prisoner of Zenda," also appeared in "The Colonial Girl" and "Brother Officers"? A.—We are unable to inform you.

A. M., Mt. Vernon, N. Y.—Q.—Was "The Only Way," which was played here a few years ago, considered a success? A.—The original production was a great success both in England and America. Mr. Harvey's version was less successful here. Q.—Is it likely that the play will ever be revived here? A.—Possibly.

K. J., Lafayette, Ind.—Q.—Was Ellen Burg Edeson an actress? A.—Yes, she acted first in German at the Irving Place Theatre, and then went on the American stage. She appeared in "The Children of the Ghetto," "The City of Dreadful Night," "The Captain of the Guard," "Soldiers of Fortune," "The Strange Adventures of Miss Brown."

C. R. B., Hartford, Conn.—Q.—Where could I obtain for my use Boucicault's "Rip Van Winkle" in which Joseph Jefferson played for so many years, and with whom should I negotiate to obtain it? A.—Write to Thos. Jefferson. Q.—Would you name a few plays which have been popular, which offer good artistic opportunities and which are easily obtainable? A.—See our advertising columns for dealers in plays.

V. Deacon, New York.—Q.—Kindly state price and where I can obtain book written by James Young entitled "Making Up." A.—From the Crest Publishing Co., this city. We believe the price is \$1.50.

A. E. P.—Q.—Have you published an interview with Lulu Glaser? A.—No.

R. H. W.—An interview with Blanche Bates appeared in this magazine for May, 1903. Miss Bates was interviewed for the series, "My Beginnings," and the article appeared in June, 1905. Pictures of her have frequently appeared, and four scenes from her latest play, "The Girl of the Golden West," appeared in the last January number.

El 350.—Q.—Does Maude Adams live with her mother, and where? A.—Miss Adams has a house in this city and a country home on Long Island. Q.—Where was Maude Adams born? A.—Salt Lake City. Q.—Has Mr. Belasco any intentions of presenting Brandon Tynon as a star? A.—Such a plan was announced. We do not know if it is to be carried out.

Admirer.—Q.—Will you tell me as much of Edna May's life as your space permits? A.—See November, 1905, number, when an interview with Miss May appeared, as we have repeatedly given such information already in these columns. The price of the number is 35 cents, to be had at this office.

L. K., New York.—Q.—Through your queries column can you give me a short sketch of Corinne's career as a child prodigy? A.—Corinne is the daughter of Jennie Kimball; she was born, it is stated, in 1873, and gained some renown at the Boston Baby Show in 1877, where she received a gold medal as a musical prodigy. In 1879 she sang in a juvenile "Pinafore" company at the Boston Museum, and in 1880 her own company was started under the management of C. D. Hess. Q.—What company will she join after leaving the Rogers Bros.? A.—We cannot say.

G. M. B., Toronto, Canada.—Q.—Will you give me an account of the following stage people's earlier careers: Bessie Wynn, Stone and Montgomery, and Elsie Janis? A.—Messrs. Stone and Montgomery were originally a vaudeville team, doing a black face act, and eccentric dancing. Previous to this Fred Stone was a circus acrobat. Charles Frohman engaged them for two small parts and to do their specialty in "The Girl from Up There," with Edna May, and they went to London with the company, appearing at the Duke of York Theatre, in that city. Later they played the pantomime "The Wizard of Oz" at the London Museum, and in 1880 her own company was started under the management of C. D. Hess. Q.—What company will she join after leaving the Rogers Bros.? A.—We cannot say.

C. S., Brooklyn.—Q.—How long has Blanche Bates been on the stage, and what was her first part? A.—Miss Bates made her first appearance on the stage in August, 1894, in a play by Brander Matthews called "The Picture." Q.—Has Robert Hilliard ever been a star? A.—He has.

E. A. H.—Q.—In what plays did Grace George make her debut? A.—In a farce called "The New Boy." Q.—Miss Blanche Bates? A.—In Brander Matthews' "The Picture." Q.—Where were they born? A.—Miss George in New York City, Miss Bates in Portland, Oregon.

Victor George, Jr., Springfield, Ill.—Q.—Who is the author of "Mary, Mary, Quite Contrary"? A.—Henrietta Crossman appeared last season? A.—It is an adaptation of Sardou's "Les Pattes de Mouche." Q.—Is Margaret Mayo the daughter of Frank Mayo? A.—She is not.

F. S. F., Minneapolis, Minn.—Q.—Have you ever interviewed Julia Marlowe? A.—See December number for 1903. Q.—Where can I get the copy? A.—At this office, price \$1.00. Q.—Where may pictures of her be purchased? A.—Write to Meyer Bros. & Co., 26 West 38d st., this city.

Interested.—Q.—Will you include Dustin Farnum in your Chats with Players? A.—See October number. Q.—Are there books giving the life of only one actor, and if so where may they be bought? A.—There are innumerable lives of actors. "Fifty Years of an Actor's Life," by John Coleman; "Reminiscences of Joseph Jefferson," by Francis Wilson; "Life and Art of Edwin Booth," by William Winter; "Memories of Fifty Years," by Lester Wallace, etc., etc.

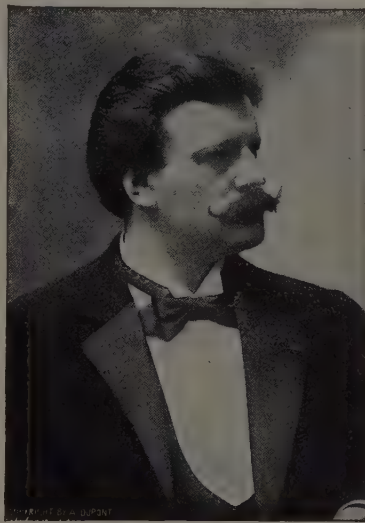
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A New Classic Tragedy

The new classic tragedy, "The Virgin Goddess," the first work of a new dramatist, Rudolf Besier, which has just been produced at the London Adelphi, appears to be a remarkable work, in spite of some faults, largely due to youth and inexperience. It is written, says the *Evening Post*, upon the lines of the old Greek masterpieces, and is said to be as interesting, as it is bold and imaginative. Artis, a legendary city, is in peril of the enemy. Cresphontes, the king, is willing to make a disgraceful truce, but his Queen Althea and his people are all for resistance. Althea then sends for Hæphestion, the exiled brother of her husband, who alone can reanimate the fainting troops. He returns, and as the king still insists upon capitulation, kills him. As the king's dead body is borne to the temple of Artemis, it is met by his mother, who calls for vengeance, and herself attempts to slay her younger son for the slaughter of his brother. She consents to pardon him, however, if the deed was really done for love of country.

In the next act there is but one scene; Althea and Hæphestion are alone, and the latter confesses that it was for her love, and not for love of country, that he slew his brother. She, he learns, reciprocates his passion, and both rejoice that there is nothing to bar their union. But Artemis, the Virgin Goddess of the city, will not permit the crime to go unpunished, and proclaims, through her oracle, that Cresphontes must be avenged, that Althea must be put to death by no other hand than that of Hæphestion, or Artis and all her people shall perish. Moreover, adds the oracle, Hæphestion shall not stir from the altar until this vengeance be accomplished. In the fourth act Hæphestion is disclosed at the altar steps. The eager troops are clamoring for their leader; the enemy is advancing. But Hæphestion cannot move. Again and again he strides forward, defying heaven; again and again he is paralyzed by an unseen force. He defies the gods and Fate. Powerless as he is, he cries out that Artis may fall and all its people perish, but he will not slay the Queen. The contempt and rage of his mother cannot alter him. The cries of the despairing women cannot change him. Not till Althea herself comes and tells him that this is the crown and glory of their love does he lead her within the temple, there to fulfill the decree of Fate. Soon he returns. "The Queen is dead," he says. At the words victory comes, and the enraptured people shout their joy. But he stands rigid, a figure of stone, and so the play ends.

It seems to have been acted very finely. Miss Brayton was a noble figure as Althea, fit object of the passion which she inspired. Miss Genevieve Warde acted the old blind Queen mother with wonderful effect, while Mr. Oscar Asche made Hæphestion heroic in his fierce love and furious rage and despair. The representation, as a whole, seems to have been one of the most notable events in the recent history of the English stage. Mr. Otto Stuart's management of the Adelphi is likely to be memorable. He has converted the old abode of melodrama into a temple of the higher theatrical art. It is understood that he will soon have to find substitutes for Oscar Asche and Miss Lily Brayton, who expect to visit America. At Christmas he proposes to revive his production of "A Midsummer Night's Dream," one of the best of recent times.

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Authorship of "The Strength of the Weak"

NEW YORK CITY, Nov. 5, 1906.

To the Editor of the THEATRE MAGAZINE:

In the article regarding women playwrights printed in last month's THEATRE MAGAZINE the play "The Strength of the Weak" was referred to as my play (by no design of the magazine or me or the very charming and earnest young woman who wrote the article), when it is a play in collaboration by Alice M. Smith and Charlotte Thompson. Also Alice M. Smith is not a professional nurse, but a doctor of standing in Tacoma, Wash. If you will extend me the courtesy of correcting these errors in your next issue you will greatly oblige myself and Dr. Smith.

The play was previously reviewed in your magazine as a collaboration, so the mistake in the issue mentioned may easily be set straight. Thanking you in anticipation,

Yours very faithfully,
CHARLOTTE THOMPSON.

Cost of Back Numbers

Single copies of the THEATRE MAGAZINE can be had for 1901, \$2.00; 1902, \$1.50; 1903, \$1.00; 1904, 75c.; 1905, 35c.; 1906, 25c. Address: 26 West Thirty-third street, New York City.

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The Theatre Magazine, 26 West 33d Street, New York

In the World of Music

(Continued from page 342.)

to "The Mastersingers" was simply stunning. But the real triumph came at the second concert with the interpretation of Brahms' First Symphony. The reading of this austere and lovable work was nothing short of a revelation. It was made to throb with life, and its beauties were so wonderfully limned that the work sounded almost new even to ears that knew its every bar. The Strauss "Don Juan" also aroused enthusiasm, for here Dr. Muck succeeded in infusing tremendous swing into the work and at the same time preserving a clarity of its numerous incidents that was masterly. The two Weber Overtures were also beautifully read. Dr. Muck is a huge man, a leader of musicians and men.

A few words of praise for the remarkable playing of the Boston Symphony Orchestra under this new baton. The brass choir has finally been unleashed and the strings glow with an unheard warmth. The wood wind is as impeccable as ever and, all told, the playing of the Boston Symphony under Karl Muck is a treat—even for music critics. It must be gratifying for Mr. Henry L. Higginson to see that the public is finally appreciating this wonderful orchestra by attending these concerts. Mr. Higginson, the founder, has for years met the orchestra's deficits, and now that the public is lavishing its support upon the orchestra Mr. Higginson is the first one to be congratulated.

New French Dramatic Poet

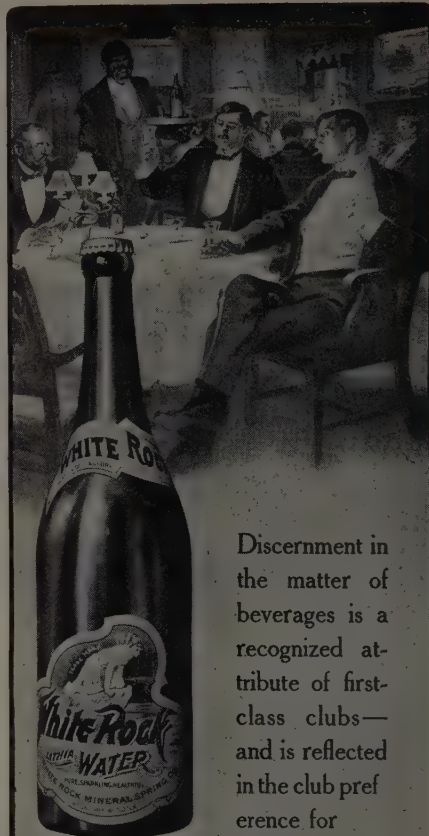
A new dramatic poet, says the *Evening Post*, has appeared upon the theatrical horizon in France. About his name there appears to be some uncertainty as yet, but it is known that he is a mere youth and that he has just left home to begin his term of military service. His play is called "La Courtisane," is a satirical and political romance in what is declared to be verse of fine quality, and has just had its first representation at the Théâtre Français. The story briefly is as follows: A French king and his courtiers, hunting in the forest, encounter a wild philosopher of the woods, who knows nothing of courts or society and is devoid of all respect for royal or other authority. The courtiers call him a madman, but Pyranna, the king's favorite, is charmed by his robust manhood and lofty independence, exerts all her fascinations upon him, and finally induces him to accompany her to the city and court. She has a dream of a joint empire, in which she and Robert, the free and philosophic woodman, will rule on the lines of liberty, equality, and fraternity. But Robert gets a glimpse of city "civilization," and is aghast at what he sees in it. He is all for going back to the woods, but the old king, far from resenting Pyranna's ambition, summons her to his presence and makes her heiress of his kingdom, that she and the new king, Robert, may have full scope for their socialistic experiment. Presently they ascend the throne and Robert begins to rule in accordance with his net theories. For a time he is the idol of the mob, but the old servile courtiers whom he has sent to the right-about, conspire against him and soon he becomes the object of suspicion. Then Pyranna, ever fickle, turns against him and mocks at him and all his fine dreams. At this juncture Robert finds an ally in the ex-prime minister, whom he has converted to the principles of socialism by his eloquent demonstrations, and Pyranna is driven from the kingdom, which hereafter, apparently, Robert is to rule in a more practical manner. The poem, in spite of its crudity and manifest juvenility, is said to be very effective in parts and to reveal much poetic and satirical ability. The part of the heroine was entrusted to a new member of the Français company, Mlle. Berthe Cerny, who made a most favorable impression. Mr. Albert Lambert was the hero.

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John Drew and the French Actress

It was the social duty of John Drew, the actor, not long ago to escort a young French actress of great personal charm, on her first visit to New York, to a roof-garden. The orchestra was playing a very melodious air as they entered, and after being seated the actress asked Mr. Drew the name of the selection.

"I Love You, I Love You," replied Mr. Drew. "Yes, yes, I know," returned the French girl with an appreciative glance of coquetry, "but ze tune zat zey play, Mistaire Drew, vat ees de name of eet?"—*Ladies' Home Journal*.



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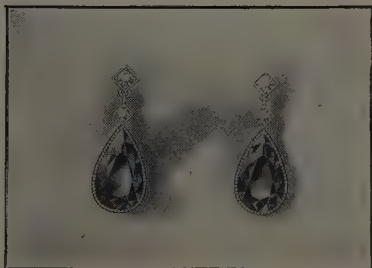
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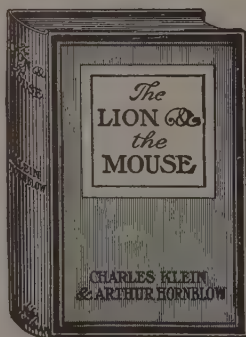


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The Current Plays

(Continued from page 320)

not dramatic enough in form. Lily Bart commits suicide after having been ostracized from society by reason of certain mishaps that have discredited her. Her downfall does not proceed distinctly enough from one main cause to which the other causes should be subordinated. Nevertheless it is a striking study, in the play as in the novel, of an ambitious woman, without sufficient means, who imagines that luxury is the only thing in life worth striving for. Strangely enough some of the ineffectiveness and obscurity in the piece may be attributed to the miscasting, not as to artistic efficiency, but as to similarity in personal appearance. This was so marked that it was difficult, for moments at a time, to distinguish the character. There was also an inordinate changing of dress. There was the usual novelty and minuteness in the details of the stage management, which is inevitable in a Clyde Fitch play. We do not speak of it as a matter of reproach, for this method of giving distinction to a play is entirely sound; but it can never take the place of dramatic action, in case that action is not present. We are not inclined to accept the opinion that "The House of Mirth" is a book that cannot be transferred to the stage. We are more inclined to believe that the faults of the play are largely technical, and that the mistake was not made as to the value of the material before the work was taken in hand; but that it may be referred to the neglect of Herne's wise suggestion "to throw the book out of the window" first. Fay Davis as Lily Bart was equal to the character as dramatized.

CASINO. "THE BLUE MOON." Musical comedy in 2 acts by Harold Ellis, Harold Talbot and Paul A. N. Rubens. Produced Nov. 5 with this cast:

Major Callabone, Edward M. Favor; Captain Ormsby, Templar Saxe; Bobbie Scott, Dick Temple; Moolraj, Phil Ryley; Private Taylor, Jas. T. Powers; Prince Badahur, Arthur Donaldson; Hon. Archie May, Louis Franklin; Clive Mansfield, Arthur Bell; Leslie Arbuthnot, Joseph West; Lady Brabasham, Edith Sinclair; Evelyn Ormsby, Grace LaRue; Chandra Nil, Ethel Jackson; Millicent Leroy, Clara Palmer; Miss Lovehill, Kathryn Robinson; Miss Lillian Moore, Lillian Leon.

No new fields of either literary endeavor or musical expression have been invaded by the

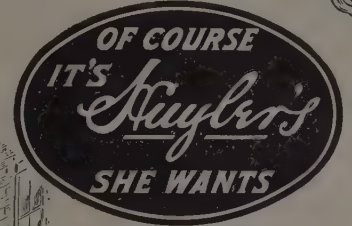
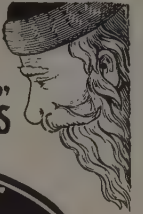


MAIDA SNYDER

A clever and youthful comedienne, who will shortly appear in a big musical production now in course of preparation for her in New York

many authors and composers responsible for "The Blue Moon," now current at the Casino. They have fallen back on the time-tried and the result is an English musical comedy of the conventional kind. India provides the background in front of which wander English officers, English sweethearts, Indian Rajahs and their local subjects. Some lovers are parted only to be united in the final act, and a thought-to-be-Indian singing girl stolen in her childhood is restored to her own and to the arms of a very inconsequential British captain. The principal fun is supplied by James T. Powers as Private Charlie Taylor, acting bandmaster of the Royal Muzzervernugger native band. The Shubert Theatrical Co. is responsible for the production, which is lavish and costly. There is a plethora of pretty girls, and Frank Smithson, the stage manager, has devised for them many original dances and manœuvres. But

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at best it must be said that the performance drags. Harold Ellis' book is very commonplace, and the first act limps and halts. The injection of bright and snappy lines is seriously demanded. In Act II. the pace is quickened; for Mr. Powers here turns himself loose, and with the aid of Miss Clara Palmer introduces some vaudeville stunts that provoke constant and hearty laughter. The score, by Howard Talbot and Paul A. N. Rubens, is tinkly, and outside of "Burmah Girl," a melody possessing real local color, is not calculated to do much more than soothe the senses.

WALLACKS, "THE RICH MR. HOGGENHEIMER." Musical farce in three acts by Harry B. Smith and Ludwig Englander. Produced October 22 with this cast:

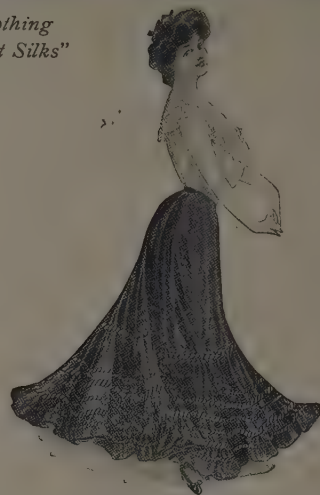
Mr. Hoggenheimer, Sam Bernard; Guy, Edwin Nican-
der; Hon. Percy Vere, Percy Ames; Ned Brandon, Ivar
Anderson; Lord Tyrone, A. G. Kranz; Hon. Reggie
Gordon, Charles Kenyon; Lord Bantam, Dwight Will-
iams; Flora Fair, an actress, Georgia Caine; Mrs. Hog-
genheimer, Josephine Kirkwood; Lady Mildred Vane,
Kathryn Hutchinson; Amy Leigh, a shop girl, Marion
Garson; Miss Wadsworth, Edith Whitney; the Duchess
of Bedlam, Helen Morrison; the Countess of Farnham,
Mattie Rivenberg; Lady Deadbroke, Jane Hall; Lady
Doughmore, Molly McGrath; Hon. Maud Guest, Edna
Hixon.

If you need a tonic, go and see "The Rich Mr. Hoggenheimer." Readers of this magazine hardly need to be told that the class of theatrical entertainment known as "musical comedy" seldom appeals to us seriously. As a rule, such pieces, properly designated as "shows," are merely excuses for the exhibition of horse-play and other specialties by low comedians whose proper sphere is the variety stage. They are without form, without art, without taste, and what is worse, they are often dull. Yet strange to say, they are usually successful from the box office viewpoint, never failing to attract the "boulder," no matter how bad they may be. To this type of theatregoer, which represents a big and growing class, the scantily draped chorus girl, the high kicking, the vacuous songs and trivial music, the stale gags and barroom slang—all prove irresistible magnets. But every now and then we get a musical comedy that is worth while. Such a one is "The Rich Mr. Hoggenheimer," in which that inimitable artist in humor, Sam Bernard, is now appearing. The piece is an elaboration of "The Girl from Kays" in which Mr. Bernard practically created the highly amusing and unique character of the rich little German-Jewish "boulder" whose tongue gets continually tied up in knots over the difficulties of the English language. Mr. Bernard keeps his auditors in a constant roar of laughter, and there is enough of a story in Mr. Smith's libretto to furnish him with ample opportunity. In the third act, where Mr. Bernard tries to wean his son from a designing young female, he displayed such acting powers as to lead us to hope that one day we shall see this excellent comedian on the legitimate stage. Apart, however, from the cleverness of the star, the piece itself is full of good things. The exceedingly clever work of Georgia Caine who sings the Toy song in delightful fashion, the picturesque masquerade party with the exquisite polka duet, the ballet of the Scotch lasses—all this contributes to make "The Rich Mr. Hoggenheimer" one of the best pieces Broadway has seen in a long time.

The time has gone by, it seems, when any truth might be applied to the aphorism that "Shakespeare spells ruin." The great plays do not always draw to the full on Broadway, but in the heart of the educated masses there is abiding faith and lasting joy in the splendor, power and wit of the Bard's great poetry. For verification of this conclusion one had only to watch the large, attentive and enthusiastic audiences which have recently assembled at the Academy of Music to witness Robert Mantell in his series of legitimate impersonations. Mr. Mantell as a Shakespearean actor has not only enlarged his following to a remarkable extent, but has also gained in the favor of the critical brotherhood. His Lear is one of the best evidences of how steadily upward he has achieved in the pursuit of his histrionic ambitions. The aged King of Britain is a veritable colossus. It takes a theatrical Titan to properly sound its gamut of terrific emotions. Within the last quarter of a century Booth, Sonenthal, Barrett, McCullough, Possart and Salvini are about the only players who have had the temerity to approach it; and be it said the younger actor's work compares well with that of his distinguished predecessors.

His externals are admirable. The bearing breathes of dignity and the mask is handsome and plastic in the expression of the varying emotions. The treatment of the eyes is particularly happy. The royal dash and brilliancy of the opening scenes give way to the dullish glare betokening intellectual decay, only to flash again as the brain for a moment takes on its original

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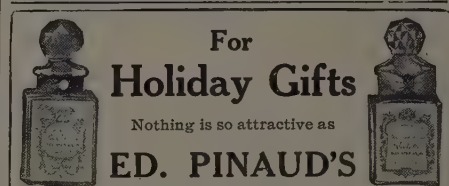
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power. The voice, too, is low but resonant, and the elocution at all times is marked by a keen appreciation of the sentiment and a nice variety of utterance, for the spirit of Lear's many speeches has many similar moments. The famous curse is delivered with powerful feeling. The attack is splendid, low but sustained, permitting an approach to the final lines that result in a magnificent crescendo, free from rant and noise. The King's senile decay is indicated with gradual emphasis and the great finale with its wealth of pathos and beauty brings to conclusion an impersonation of commanding value. Marie Booth Russell makes a charming picture as Cordelia, but her work is somewhat marred by a restlessness and want of repose.

LYRIC. "THE SHULAMITE." Play by Claude Askew and Edward Knoblauch. Produced November 5 with this cast:

Robert Waring, John Blair; Simeon Krillet, Edward R. Mawson; Jan Vanderberg, George Le Guere; Tante Anna Vanderberg, Maude Granger; Memke, Beryl Mercer; Deborah Krillet, Lena Ashwell.

It is difficult to point out in just what particular "The Shulamite" misses being a great play. It tells a story of somewhat gruesome—of compelling and sustained interest. The construction is so simple and direct that its ingenuity is hidden and the average auditor fails to note how admirably the unities are sustained. The exposition is particularly praiseworthy. There is little that is superfluous. A few lines here, a few lines there and the six characters that make up the dramatis personæ are limned with the sharpness of an expert etcher. Above all there is atmosphere. The utter forlornness of the African veldt and the spirit of moral and physical ennui which possesses Deborah in her life with her narrow-minded and bigoted Boer husband suggest the tragic consequences that must inevitably follow the mating of two such opposite souls. Simeon Krillet's hideous devotion to the tenets of the old patriarchal dispensation find splendid contrast in the chivalry and tenderness of the young English overseer. The spirit of fate is dominant in the first note struck; and when the woman about to be whipped by Krillet spares herself by recourse to the statement that she is with child, only to acknowledge a moment later to Waring, the overseer, that this is a lie, the curtain falls upon a situation of wonderful and original strength.

The second act; the woman torn with anguish at the deceit, her confession to her husband who resolves to kill her, Deborah's discovery that the overseer loves her and the duel without between the two men, the result to her being in doubt, and their final resolve to bury the body of Krillet as the victim of a stroke of lightning, result in a series of cumulative developments in the very best vein of dramatic authority. There is something anti-climacteric in the ultimate act. The silence of the victim's sisters is bought by gold, and Waring, freed by death from the bonds that bound him to a dissipated wife, is free to marry Deborah and leave for God's country where "the shadows flee away." Lena Ashwell, an English actress of distinction in her own country, made her first appearance in America as Deborah. Miss Ashwell has temperament and an emotional quality of a nervous kind that is nevertheless held in fine control. She depicts well the exacting phases of this carefully drawn character and aside from at times a very staccato and rapid utterance, shows herself to be an artist of high merit. Edward R. Mawson is rugged, sincere and powerful as the Boer husband.

PRINCESS. "HEDDA GABLER." Play by Henrik Ibsen. Produced November 13 with this cast:

George Tesman, John Findlay; Judge Brack, Dodson Mitchell; Eilert Lovborg, John Blair; Miss Juliana Tesman, Thomas Whiffen; Mrs. Elvsted, Laura Hope Crews; Bertha, Jacques Martin; Hedda Tesman, Alla Nazimova.

Hedda Gabler is one of Ibsen's characters which appeals specially to the emotional actress who makes subtlety a fine art. The Heddass we have heretofore seen have been marked chiefly by their intellectuality. The Hedda of Mme. Nazimova, the Russian actress, who made her début on the English-speaking stage in this rôle, is distinctly emotional. It is a feline, panther-like Hedda, intense, yet full of womanly charm and fascination. Her enunciation is good and her accent, though marked, did not detract from the favorable impression she produced, though it added to the foreign flavor of her characterization. Indeed, the most pronounced feature of the performance was the racial distinction between Mme. Nazimova and the rest of the cast. Not for a moment could the audience forget that Hedda was a foreigner, while the others were essentially American. Her accent, her training, her dress, accentuated the difference. Her acting too was

(Continued on page xxiii)



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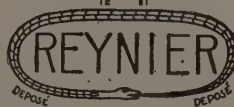
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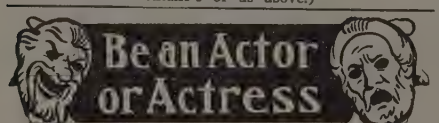
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FROM OUR CORRESPONDENTS

Charlotte, N. C., Nov. 8.—Arthur Dunn in his new musical comedy "The Little Joker," supported by a good cast, played to a full house. The County Chairman, headed by Theodore Babcock and an able company, played to one of the largest audiences of the season. The play made a hit. "Dorothy Vernon of Haddon Hall," owing to the inclement weather, played to small business. The play was very well received. "The One Woman" was greeted by a packed house and enthusiastically received. Primrose, Minstrels pleased a large audience to "Old-time Minstrelsy." "Barkers and Brokers" amused a good-sized house. Annie Russell in "A Midsummer Night's Dream" played to the capacity of the Academy. The audience was delighted.

GEO. L. VAN ECHOP.

Creston, Ia., Nov. 4.—"Dad's Side Partner" was presented here to a good house on Oct. 9. On the 19th the Lyman Twins in the "Rustlers," played to one of the largest houses this season. The "Human Slave" was presented on the 20th. On the 30th "The Arrival of Kitty" was well received. The 31st W. B. Patton in his new play "The Slow Poke" played to a well attended house. "Windy Sam from Amsterdam" was presented Nov. 3d and gave small satisfaction.

JOSEPH P. LENCK.

El Reno, Okla., Nov. 3.—The New Opera House, which was opened by Julian Mitchell's "Wonderland" drew a large audience. Among other attractions promised are "The King of Tramps" on the 9th and "Josh Sprucey" on the 10th. "A Race for a Widow" the 15th, "A Cowboy Girl" the 16th, "Happy Hooligan" the 23d, and A Runaway Match Co. on the 24th.

Findlay, Ohio, Nov. 9.—The attractions for the past month have been of a fair quality, with the Majestic leading in point of attendance. The "Mummy and the Humming Bird" pleased a good house on Oct. 16th. "The Gingerbread Man," which was booked for the 27th appeared later under date of Oct. 31st to a large but disappointed house. The S. R. O. sign was displayed Nov. 3d to both the matinee and evening productions of "The Isle of Spice." Miss Bernice Baden as Teresa was captivating, and scored a great success. Coming attractions of note are the Ellery Band, 18th; Wilton Lackaye, 16th; Jungle, 25th.

A. E. EOFF.

Flowence, S. C., Nov. 8.—On Nov. 8th a performance of "The Little Duchess" was presented to the opening of the Opera House. The attendance was certainly gratifying to the manager. Thomas Dixon, Jr.'s play "The One Woman," was presented on Nov. 6 with much satisfaction and his much discussed drama "The Clansman" is looked forward to.

CHAS. W. MULBROW.

Hamilton, Can., Nov. 8.—The opening of the local season saw Miss Roselle Knott in Mrs. Doremus "The Duchess of Devonshire." Lawrence D'Orsay paid a return visit in "The Embassy Ball," drawing fairly well. E. S. Willard played a three nights' engagement, presenting "Colonel Newcomb," "A Pair of Spectacles," and "The Middleman." Etienne Girardot in his revival of "Charley's Aunt" drew two large houses. Florence Gale was well received in a single performance of "Love's Victory."

C. W. BELL.

Keene, N. H., Nov. 6.—October was rather a quiet month. All of the visiting companies have done well, however, and the patrons were apparently well pleased. Monday, Oct. 1, The Gage Stock Company, supporting "Rita Davis," opened a week's engagement with an excellent production of "The Parish Priest." Other plays presented were "The Black Hand," "Saved from Shame," "Beware of Men," etc. Charles K. Harris and The Harcourt Comedy Company was the attraction during the week of Oct. 15th. The usual number of stock attractions were produced, one of the best being "Rip Van Winkle." During the month "Under Southern Skies" was presented to one of the largest and most enthusiastic audiences ever seen in the city. Mr. Lyman Howe, The Moving Picture Artist, paid us his annual visit Oct. 29th, under the auspices of the Y. M. C. A.

EDWARD J. HAYES.

Paducah, Ky., Nov. 1.—The season has just begun, much to the pleasure of theatregoers, and we have been favored so far with good attractions. Tim Murphy in "Old Innocence" was a success. Al Wilson in "Met in the Alps" was appreciated highly. "The County Chairman" played to a good audience. "Simple Simon Simple" was well received and Jane Kennark in "The Toast of the Town" gave much satisfaction.

CORINNE WINSTEAD.

Rockford, Ill., Nov. 2.—During October the Grand Opera House presented a strong list of attractions. On Oct. 1 James O'Neill gave us a performance of "The Count of Monte Cristo," and on the 3d Wm. Owen played "Romeo and Juliet" to two good houses. Robert Loraine and a very strong company were here for the first time in "Man and Superman." On Oct. 4th Maude Fealey in the "Illusion of Beatrice" drew a fair house. A large audience saw Edwin Arden on the 15th in "As Told in the Hills." Oct. 22d Robert Edeson in "Strongheart" repeated his success of a former visit. Mabel Harrison and Joe Howard played in "Howard's District Leader" on Oct. 24th. The 23d Wilton Lackaye in "The Law and the Man" played to a good house.

DWIGHT MANNY.

Spartanburg, S. C., Nov. 10.—Work on a new theatre will begin in about two weeks, and it is hoped it will be ready for next season's opening. J. T. Harris, of this city, is the promoter of the enterprise. "On Parole," a war drama, that was presented for the first time in Washington, failed to make a favorable impression here. The majority of this season's plays, however, have enjoyed splendid business.

S. CRAIG LITTLE.

Winnipeg, Can., Nov. 6.—Savage's production "The College Widow" pleased large houses for three performances. "In the Bishop's Carriage" played to poor business. Fred Mace in "The Umpire" was welcomed by capacity houses. "The Lion and the Mouse," one of the best plays of the season, delighted its audiences, and Maude Fealey in the "Illusion of Beatrice" also drew large houses. Chevalier and Guibert paid a visit on Nov. 8d and played to an immense house at the Drill Shed.

E. MACGACHEN.

York, Neb., Nov. 6.—The work of repairing and remodeling the York Opera House, which recently was partially destroyed by fire, is now nearly finished. It will be opened on Nov. 8th by "The Kilties" Scottish Band, matinee and evening performances. Manager Fisher has some excellent attractions on his list for the season, among which "The Hidden Hand" is billed for the 23d. "The Hidden Hand" for the 26th and "A Thorn in Her Heart" on the 29th. Leo J. ZIMMERER.

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(Continued from page xxi)

pitched in a different key from that of the others. When she was seen last year with her compatriots, this fact could not be noted. Familiar as we are with Mrs. Fiske's crisp rendering of the part, the work of Mme. Nazimova, at the start, seemed to lack animation and dragged gloomily. The picture was cast in too gruesome a light. The actress also lacked restraint at moments of tension when exaggeration tends to loss of strength rather than to power. We have seen in Mme. Kalich the same elemental power that we see in Mme. Nazimova and which finds its best expression in highly emotional rôles. Both lay on their colors with a large flat brush, so that at times the very brilliancy of the high lights is an irritation to the eye.

GARRICK. "CLARICE." Comedy drama by William Gillette. Produced October 16 with this cast:

Judith Clancy, Lucille La Verne; Clarice Marland, Marie Doro; Dr. Carrington, William Gillette; Mr. Trent, Frank Burbeck; Mrs. Trent, Adelaide Prince; M. Forsyth Denbeigh, M.D., Francis Carlyle; Pink Bemis, Stokes Sullivan.

The appearance of William Gillette in a new play of his own is always an event of interest. In all that concerns the stage he is a craftsman of uncommon expertness and his aim at public favor and applause has been, almost without exception, unerring. His new play "Clarice" shows no lack of the usual cunning in contrivance. It contains many scenes that are highly diverting and many little tricks that are known, at their best, only to the expert craftsman. He has wrought finely in material out of which no play of considerable force could possibly be made. The final effect and fate of a play depend upon its entirety and not upon details successful in themselves merely. Strangely enough, the material and the story are amateurish. The sentiment drops into sentimentality. The action has moments of theatrical sharpness, but, on the whole, the play lacks virility. The time is here when certain subjects that used to flourish on the stage even under crude handling have no footing. Sentimentality has been banished and sentiment must be justified before audiences that have become sophisticated and, perhaps, too hard. A love affair between guardian and ward, moreover, is too reminiscent. It is not merely that the situation is old, for nothing is too old for the dramatist whose eyes see further than the common ones. Novelty in treatment is always possible; and certainly the atmosphere of this play is new for the subject, and one of its characters, an old negro mammy, is a delightful characterization. The disturbing element is sentimentality. A country doctor in North Carolina, with his temples getting gray (as is the custom in North Carolina or in this particular territory of the drama), discovers that he is in love with his young ward who has imperceptibly grown into womanhood and possessed his heart; while others discover the impropriety of their living together attended only by the old negro mammy. A fashionable aunt from the city who wishes to have the girl marry some one else presses the point. He is persuaded to believe that he has consumption and should not marry. The sentiment and the action turn upon the parting so brought about; the solution is contrived by having him swallow poison, and he is rescued by the return of the girl who alone knew where the antidote was to be found among the doctor's drugs, the rival lover who had overpersuaded the doctor (of all men) that he had consumption confessing his deception. These few points, as slight as they may seem in the telling, and as slight as they really are in comparison with the exceedingly interesting action and almost every moment in the play, destroy the virility of it. Mr. Gillette in his capacity as actor gives a performance that shows him in the perfection of his art.

MAJESTIC. "PIPPA PASSES." Drama by Robert Browning. Presented Nov. 12.

In arranging for a series of special matinées of Robert Browning's dramatic poem, Mrs. Le Moyné and Henry Miller deserve the thanks of all those theatre-goers in this city who are able to appreciate a thoroughly artistic performance of a beautiful drama. Doubtless were one disposed to cavil, fault might be found with the poet's dramatic construction, which permits the protagonist to figure as chief character in the opening and concluding scene only, while she is quite outside the three detached incidents and two interludes between these. The only actual connection between her and them lies in the fact that on her one holiday in all the year, on New Year's Day in Asola, Pippa chooses to fancy herself in turn one of their leading characters, Ottima, Phene and the Bishop, who seem to her girlish fancy the three most important persons in all Asola. But it is all so exquisite, so ideal, that those cavillers



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JEANNE D'ARC

BY
PERCY MACKAYE.

"No more perfect realization of the ideal Maid of Domremy could be imagined than that which JULIA MARLOWE has made of the compelling figure of the latest play of 'Jeanne d'Arc.'"—The Record.

"Presenting a play that is a substantial contribution to the poetic drama, engarmenting it with a wealth of stage wizardry that conjures into life the pomp and pageantry of the Middle Ages, and by acting—at times deeply moving—that preserved the poetic fervor of the matter in hand, MISS MARLOWE and MR. SOTHERN mark their most artistic achievement as co-stars in Mr. Mackaye's 'Jeanne d'Arc.' Last night's production, which will be one of the season's most notable, made a deep impression on a large audience."—The Inquirer.

"MR. SOTHERN as the scholarly Duke d'Alencon, who is called into activity by the Maid, though he believes her nothing but a visionary, was masterly in his restraint. He gave the right tone to the scepticism of the patriotic soldier and thinker who follows Jeanne to success after success, treating her with the tenderness of true chivalry and loving her with manly passion because he does not believe in her insinuation. Dramatically effective use was made of modern scenic possibilities to show Jeanne's visions and even to give the convincing sign to the doubting Dauphin that he was the legitimate descendant of Charlemagne and heir to the crown of France."—The Press.

"Jeanne d'Arc, or as we know her chiefly, it may be, in school histories, Joan of Arc, is brought from out of musty tomes, re-created from images of stone and of bronze and made to live again, as it were, a very human, a very lovable woman, but above all, naturally, simply the 'Maid of God.' JULIA MARLOWE did this last night at the Lyric. Weighed in the balance it doubtless would prove the most exacting, the most difficult, rôle of the many she has taken, and certain it is that she has played none better."—The North American.

"JULIA MARLOWE'S characterization of the Maid was deserving of the most respectful attention. It was throughout a portrait of astonishing beauty and soul gripping appeal. Not in years have her rich gifts—temperamental, histrionic and physical—received a more congenial outlet. In appearance she fully realized the simple, truthful, trusting, valiant Maid of Domremy, while in the battle scene and final episode she rose to exalted pinnacles of her art."—The Ledger.

JOHN THE BAPTIST

BY
HERMAN SUDERMANN.

"Of all the entralling scenes in this constantly moving picture of beauty, there was none that held the attention of the big audience more closely than that wherein MISS MARLOWE danced, clad in clinging pieces of silk of many hues."—North American.

"In a measure, 'John the Baptist' was experimental with Sothorn and Marlowe, but they have been justified in their experiment. MISS MARLOWE, whose histrionic achievements have always been in characters of exalted virtue or of heroic tendency, was superb as the pleasure-loving, reckless and passionate daughter of Herodias, and she was playful and capricious in turn."—The Record.

"The piece is replete with incident and dramatic situations of splendid effectiveness. The scene between John and the Pharisees, Herod and Herodias and the temptations of the prophet by Salome are written with a fine sense of their dramatic value. The dialogue throughout is wonderfully graphic and at times surcharged with brilliant Oriental coloring."—The Ledger.

"MR. SOTHERN'S disguise in the rôle of 'John the Baptist' was superb. He stood there, the bearded and unkempt dweller in the wilderness, clad in skins of beasts. He sustained the character with dignity, impressiveness and power. His voice gave his words the needed authority. MISS MARLOWE may be said to have revealed a new phase of her scintillating art and personality in the rôle of Salome. She was lithesome and arch, with a touch of abandon in the earlier scenes and an element of coquettish vivacity different in kind from that which she has revealed so frequently in the poetic drama."—The Press.

"As John, SOTHERN has a part suited to him temperamentally. He gave a powerful interpretation of it last night, speaking with admirable effect, and making a striking appearance in John's shaggy hair, beard and garments of fur. MISS MARLOWE makes of Salome a radiant creature of sensual fascination, trivial, light and full of the abandon of youth. The part presents the actress in a new phase of her art. She makes the girl fascinating in all of her wickedness. The dance is given with sinuous grace and daring, as Salome throws off one filmy garment after another until her charms are tantalizingly revealed to Herod and his guests."—The Bulletin.

THE SUNKEN BELL

BY
GERHART HAUPTMANN.

"MR. SOTHERN made a distinct personal success by his impressive performance of Heinrich, the bell founder. MISS MARLOWE appeared as Rautendein, the elfin creature, and gave an interpretation illuminating and appealing. She revealed unerringly the modes of the elfin girl, and from sprightliness while bathing in the sunshine to love for Heinrich; from compassion for the suffering bell founder to overwhelming grief when he casts her off as he is called back from his love dream by the mystic booming of the sunken bell."—The Press.

"MR. SOTHERN has, as Heinrich, the bell founder, a part suited to his temperament, and is therefore seen to advantage. MISS MARLOWE caught successfully the elfin spirit of the part, though giving to Rautendein the touch of human passion in her childlike devotion to Heinrich which is essential to its successful and sympathetic completeness. MISS MARLOWE'S elocution is always beautiful, and she acted the part of the elfin creature with charming lightness and grace."—The Bulletin.

"MR. SOTHERN and MISS MARLOWE replaced 'Jeanne d'Arc' with Gerhart Hauptmann's poetic and symbolic fairy play, 'The Sunken Bell,' at the Lyric Theatre last evening, and succeeded admirably in conveying its lyric beauty and dramatic purport to a large and appreciative audience."—The Telegraph.

"The performance last evening disclosed MR. SOTHERN at his finest. Eminently suited temperamentally to the rôle of Heinrich, his interpretation is illuminating, inspiring, and at times positively brilliant."—Ledger.

"Where dramatic force is demanded in all its intensity MR. SOTHERN rises to the heights, notably at the great climax of the drama, where, having seen the vision of his deserted children, receiving from the message that their mother had died of a broken heart, he renounces the power of his rescuer and charmer, the elfin creature, and flees back to the world that he has left as in a dream. MISS MARLOWE as Rautendein moves as a spirit inspired to love a mortal, and who, being so inspired, becomes, as it were, a mortal, in spite of the mystic powers that she wields. She looks and acts to perfection the part of an elfin creature, with most human, most lovable powers."—North American.

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d best remain away, for the drama is not for them, but for lovers of the beautiful. Mabel Maliaferro was the embodiment of innocent girlhood, and her lines were read naturally and effectively; she also displayed a sweet singing voice. While Mrs. Le Moyne was passionate and intense. Ottima, her work as the bishop quite outshone that of the earlier scene. Her reading is always a delight to the ear, but her impersonation of the onsignor was a strong piece of acting.

WEBER'S. "THE MEASURE OF A MAN." Drama in four acts by Cora Maynard. Produced Oct. 20.

This play, brimming with unfilled possibilities, followed the trend of interest in social conditions awakened by "The Lion and the Mouse," dealing with the corruption of finance. The material was abundant, and in the hands of a master playwright much might have been made of it, but, as presented, it was a big theme grasped with a nimidity which resulted in weakness. The dialogue was crisp, and some of the situations dramatic, but several preachy speeches could have been shortened with profit. Much of the repartee, however, was machine made. Yet, despite these faults, it was a strong little play, clean, interesting and hinting a good moral. The action, which lagged midway, was quickened and reached its climax in the excellent fourth act. The plot dealt with the efforts of Arnold King to secure the backing of Christopher Guthrie's millions for an invention that shall revolutionize the steel market. Guthrie realizes that the invention is valuable, but makes a wrecking of the company for the ultimate profit of himself and King a condition of his acceptance. King is encouraged in his refusal of the terms by Guthrie's own daughter, Ruth, to whom he is engaged. He resists temptation until the girl and all are about to be snatched from him when he gives up the fight. His momentary weakness loses for him the love of Ruth and for a year he is the old man's tool. Ruth returns with her all his old love and manliness and confesses to the directors his duplicity, thereby saving his position and prospect of their fortune. Winning back his own self-respect and the love of a good woman, E. M. Holland has never appeared to better advantage than in the rôle of Christopher Guthrie.

NEW YORK. "EILEEN ASTHORE." Romantic drama in four acts, by Theodore Burt Sayre. Produced Oct. 22.

Theodore Burt Sayre, the new Boucicault, writes melodramas "while you wait" for popular singing comedians. In this line of playwriting he is very expert, at least as regards the verity with which he succeeds in selling his pieces. Mr. Sayre is now engaged in the useful and eminently practical pursuit of making money. He is candidly admits in explanation of the artistic shortcomings of some of his recent theatrical productions. Some years ago he wrote an ex-situe little play called "Tom Moore," which had poetry, an admirable story, excellent character drawing and good literary form. It was a success artistically and financially, but the managers told a young author that it was too good, and that he must "write down" to his audience if he wanted quick pecuniary returns. So Mr. Sayre ever since has taken care not to aim too high, although he promises when he has made all the money he needs he will return to worship at the shrine of art. His present play, built around the picturesque personality of Chauncey Olcott, was suggested by an old song, *Eileen Alannah*, *Eileen Asthore*, which some twenty years ago was riddled in every parlor afflicted with a wheezy piano. After an introduction suggestive of vaudeville horse-play the plot unfolds. Dick Temple, a dashing young profligate, is stopped on his downward path by the advent of Eileen O'Donnell whom he loses his heart at first sight. Eileen's other Rodney is connected with the Robert Emmet movement to free Ireland. Temple, for the mer's sake, saves the lad from capture and death at the hands of Sir Geoffrey Loftus, a rival suitor in the favor of Eileen. To outwit the enemy, Temple feigns drunkenness and a relapse into his old habits. He saves Rodney by the ruse, but for a time loses the love and respect of his sweetheart, to whom he can explain nothing. A reluctant adventuress and a faithful servant set out to rights, and Richard Temple outwits a villain and wins a wife. The characters are all familiar friends, the situations we know by heart, the piece undoubtedly serves its purpose, which was to provide a highly colored vehicle for popular comedian who must sing so many songs and perform so many daring deeds no matter whether they are consistent with the action or not. Mr. Olcott has several new songs which he sings in his usual manner, and with his rich voice and his ruffles he seems likely to endear himself more than ever to his special public.

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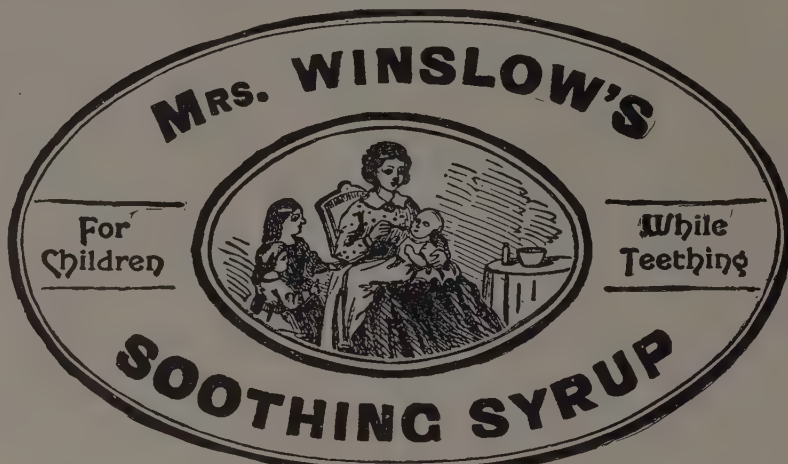
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MADISON SQUARE. "SAM HOUSTON."
Drama in four acts, by Clay Clement, John McGovern and Jesse Edson.

When a play is the result of collaboration, the audience naturally wonders just what elements each author contributed to the whole. No less than three writers are named as the progenitors of "Sam Houston," and from an analysis of the piece, one might surmise that one of them contributed the "shouting," another the "business," and the third the words, the task of the last being the least arduous. Whether too many cooks spoiled the broth, or whether it was another case of misplaced confidence in the subject itself, the fact remains that it was a disappointment to all concerned. Sam Houston is one of the most interesting and dramatic figures in American history, but in the present play he is not presented in a dramatic way. There is no action, no suspense, no climax. In Act I, Gen. Houston's wife walks up and down the stage, wringing her hands in agony. After much mystification we learn that she loves "another." Her husband asks if it is Hutton. "My God, no!" she cries, and, though we never learn who is the favored man, we excuse her fervor when we see Hutton. Heart-broken, the Governor resigns his office and departs with two cigar-sign Indians to "spend happy, idle hours on river banks." We next see him as General in Texas, then as Governor, which post he must finally resign because he does not agree with the Secessionists. History is inserted in recitative chunks, like high school orations, and laudatory sentiments relative to Texas, together with plenty of shouting, were supposed to induce patriotic fervor. Mr. Clement says he came out of the West to seek the Great White Way of New York, but he was unfortunate in choosing a vehicle as rickety and old fashioned as the famed one-horse shay. Mr. Clements has a dignified personality and all the technique of the old school, but his acting has, too, the crudity that the best actors develop after long years of playing down to rural audiences. Mr. Ernest Warde, as Santa Anna, gave one of the few bits of good acting in the play. The other relief was Marie Taylor who was excellent as Roaring Kate.

The first performance of the season by the students of the American Academy of Dramatic Arts took place in the Empire Theatre on Thursday, November 1, the principal feature of the bill being an original play in three acts, entitled, "The Congressman," by John D. Barry. American politics have become a popular theme with our writers of late, and as may be gathered from the title, the play deals with this subject. The congressman, who is in the pay of the railroad interests as represented by Franklin West, is no conscienceless scoundrel, and has moments of sincere self-scorn, but he nevertheless succumbs to temptation when it promises to avert his threatened bankruptcy. His wife has been in absolute ignorance of this, and believes her husband the most honorable of men until, repulsing West's love, the latter tells her the truth. In vain she appeals to her husband's better nature to free himself from the man, without telling of the insult to which he had subjected her, for West has threatened to ruin her husband if she tells him of their scene. The congressman declares he cannot offend West, as he has lived far beyond his means and it would mean absolute financial ruin for his family. For himself he could face this but he will not involve them. When he learns the truth, and quarrels with West, he lies to the independent party for the sake of an endorsement of his candidacy, hoping thus to be re-elected without West. His wife in despair refuses to return to Washington with him if he is elected. There is an exciting scene as the returns come in, but the congressman is defeated, and his wife consoles him and bids him be brave and begin a new career of honesty. The play is well written, the plot develops logically, and the dialogue is bright. A blackmailing woman journalist is somewhat of a novelty.

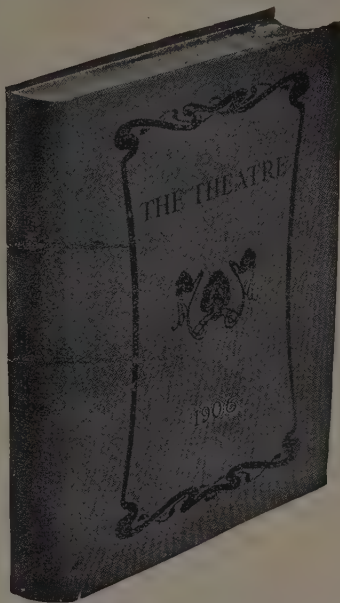
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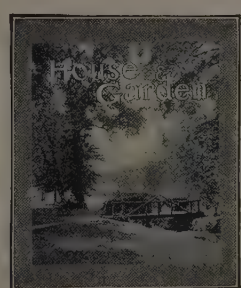
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The Theatre Everywhere

FROM OUR CORRESPONDENTS

Albany, N. Y., Nov. 12.—The last days of October brought Cyril Scott in "The Prince Chap" and George Ade the latest chapter of slang, "Just Out of College," with the nonchalant Joseph Wheelock to give full point to Mr. Ade's wit. Just as the political campaign was at its hottest fever came a new play, which is destined to be nicknamed "the muck-rake play." It is "The Man of the Hour," by George Broadhurst, and for the first time dramatizes the triumph of reform over graft. Albany fairly devoured it. Charles Klein's new play, "Daughters of Men," visited us the last of October for two nights and proved to be the strongest play yet written by this successful author. It was perfectly acted. "Mrs. Wiggs" came to us for the second time on Nov. 5th, and made more friends. "His Honor the Mayor" arrived very appropriately the day after election, and was voted a success. Edward Abeles in "Brewster's Millions" is due on Nov. 12th. Proctor's vaudeville bills are fully up to the Proctor standard, so the patrons are happy.

WILLIAM H. HASKELL.

Atchison, Kan., Nov. 7.—The month of October brought forth few attractions at the Atchison Theatre, "His Highness the Bey," "Human Hearts," "Gay New York" and Lyman Twins, being the entire list, all of them drawing big Sunday night houses. The real season seems to be about to open as Tim Murphy, "The Girl and the Bandit," "The County Chairman," Ezra Kendall, Jane Corcoran and Jane Kennark are promised as early November attractions. Mr. A. S. Lewis, manager of the theatre, witnessed "Human Hearts" here one night and was called to St. Joseph, Mo., the next night to take one of the leading parts, which he did with fine success. The Empire Vaudeville Theatre continues to do a good business.

CHAS. SEIP, JR.

Austin, Tex., Nov. 12.—Most notable among the October attractions was the appearance of Guilbert and Chevalier. At the Hancock Haverley's Mastodon Minstrels appeared on the 9th to good business. The Morgan-Peple Co. opened on the 10th for four performances, of which "An Indiana Romance" and Mr. Neil Burgess in "The County Fair" scored well. Mr. Al. H. Wilson in "Metz in the Alps" drew a large audience on the 18th. "The King of Tramps" appeared Oct. 30th. "The Sultan of Sulu" on Nov. 1st was well received. Blanche Walsh in "The Woman in the Case" on Nov. 6th pleased a large house. Jane Kennark in "The Toast of the Town" will be the attraction on Nov. 8th and "Simple Simon Simple" on the 9th.

R. H. SMITH.

Baltimore, Md., Nov. 9.—The past month in Baltimore has been marked by the total absence of poor attractions. Anna Held in "The Parisian Model" and Henrietta Crossman in "All of a Sudden Peggy" having each scored a success at Ford's. "Madam Butterfly" and "The Lion and the Mouse" (also at this theatre) were received with much enthusiasm by great audiences. At the Academy May Irwin in "Mrs. Wilson—That's All" and Frank Danics in "Sergeant Brumm" were well received, but Joe Weber's company in "Twiddle-Twaddle" and "The Squaw Man's Girl of the Golden West" took our public by storm. "Brewster's Millions," with Edward Abeles, well merited the vociferous greeting accorded it. The following attractions are booked here: "The Student King" and "Mr. Hopkinson" at Ford's and "The Belle of Mayfair" and "Mary Morning" at the Academy. "The Belle of Mayfair" at the Auditorium "Me, Him and I" has proven the best drawing card this season. Albaugh's popularity is on the increase, which testifies to the quality of the attractions presented there.

H. A. JAECKSCH.

Bay City, Mich., Nov. 8.—Theatre-goers during the past month have had many pleasing plays to witness, among the number being Adelaide Thurston, "Dolly Varden," "Man and Superman," John Griffin and David Higgins. The patronage has been very, very good. The Alvarado Theatre, doing business as a vaudeville house, closed its door last Sunday. Manager Sam Marks found that vaudeville was not a paying venture.

WILL J. MOZALOUS.

Boston, Mass., Nov. 9.—Except for E. S. Willard's performance of "Colonel Newcome" and Mr. Savage's performance in "England's Boy," and "Madam Butterfly," there has been little of unusual interest. "The Lion and the Mouse," anticipated engagement in "Peter Pan" began Oct. 22nd and continues into December. Michael Morton's mediocre and entirely uninteresting dramatization of "The Newcomes" is saved only by the fine art and beautiful spirit with which Mr. Willard endows "Col. Newcome." Such talent is worthy of a better medium. Much of the music of Puccini's "Madam Butterfly" is of the kind made familiar by his earlier operas, but is none the less beautiful on this account. It is well sung by a large caste, and enhanced by thoroughly adequate scenery. The title rôle has been sung by Szamosy, Vivienne, and Florence Easton, who took Mme. Jansson's place at short notice and did exceedingly well. Francis Wilson has given us straight comedy in "The Mountain Climber," and the demand for musical comedy has been met by Marie Cahill in "Marrying Mary," Joseph Coyne in "My Lady's Maid," and Katie Barry and John Slavin in "Mam'selle Sallie," a conventional musical comedy, with a plot much resembling the late "Medal and the Maid."

HETTIE GRAY BAKER.

Bridgeport, Conn., Nov. 9.—Business at Smith's Theatre is on the increase. Oct. 9th James K. Hackett in "The Walls of Jericho" played to a capacity and as did "Just Out of College" Oct. 11th. Oct. 17th "Brewster's Millions" gave excellent satisfaction. Oct. 18th Nance O'Neill in "The Sorceress" played to a large house. Oct. 24th "The Red Feather," and Oct. 26th "The Student King" both pleased the music-loving public. Oct. 29th Jefferson De Angelis in "The Girl and the Governor" to good business. Oct. 30th Mme. Modjeska in "Macbeth" delighted a large audience. Nov. 2d Fritz Scheff in "Mlle. Modiste" turned hundreds away, playing to over 2,500 at one performance. Miss Scheff certainly captured the town. Nov. 5 Nat. C. Goodwin in "The Student King" amused and pleased. Nov. 7th Mrs. Wiggs in "The Cabbage Patch" again packed the theatre, matinee and night. Nov. 8th Marie Cahill in "Marrying Mary" somewhat disappointed a very small audience. The disappointment was greater in view of Miss Scheff's tremendous hit.

ROBERT M. SPERRY.

Cedar Rapids, Ia., Nov. 7.—Dockstader's Minstrels drew a fine house on Oct. 18th. William Collier in "The Status Quo" comedy, "On the Quiet," drew a large audience Oct. 20th. Oct. 21st Richard Carle as Mark Antony in "Julius Caesar," Oct. 24th struck a bad note for attendance, but gave a careful rendition of this rôle. Robert Edeson made his first appearance Nov. 3d in "Strongheart," which was considered the strongest play

of the season here. "The Heir to the Hoorah" played a second engagement Nov. 5th and drew the largest house of the season. John L. Kearney in Richard Carle's "Mayor of Tokio" drew a small house but pleased greatly.

L. H. MITCHELL.

Charleston, S. C., Nov. 9.—The month of October at the Academy of Music was very enlivening. The attractions included sprightly Helen Byron in "Sergeant Kitty," Corinne in "Forty-five Minutes from Broadway," Joseph and William Winter Jefferson in "Playing the Game," Charlotte Walker and Vincent Serrano in "On Parole," Al G. Field's best minstrel show, pretty Harriet Burt in "It Happened in Nordland," and May Irwin in "Mrs. Wilson, That's All." This month George Primrose and his minstrels, Amelia Bingham in "The Lilac Room," and others have come and pleased. Between now and Christmas some of the choice road attractions are due to play in Charleston. Alice Nielsen sang an operatic concert on the 26th ultimo and scored a genuine triumph.

T. GLOVER ALSTON.

Chattanooga, Tenn., Nov. 6.—The Opera House here has had musical comedies galore this fall, notable among which were Olga Von Hatzfeldt in "The Little Duchess," Corinne in "Forty-five Minutes from Broadway," "Coming Thro' the Rye," Helen Byron in "Sergeant Kitty" and McIntyre and Heath repeated their tremendous success of last season in "The Ham Tree." Blanche Walsh has made the hit of the season in "The Woman in the Case." Charlotte Walker and Vincent Serrano in "On Parole," Sylvia Linden in "Her Own Way," and Joseph and William Jefferson in "Playing the Game" have also scored well. The Bijou, which opened on Oct. 22d with York and Adams in "Bankers and Brokers" is playing to full houses nightly. This theatre will be the home of moderate priced entertainment and will run from nine to six nights. The Shubert Theatre will open on Nov. 22d with De Wolf Hopper in "Happyland."

A. F. HARLOW.

Chicago, Ill., Nov. 10.—Mrs. Fiske brought her new Langdon Mitchell comedy called "The New York Idea." It is a neat satire, brilliantly written and the star scored a local triumph in a dashing rôle, quite suited to her genius as a comedienne. Succeeding Mrs. Fiske, Richard Mansfield is appearing in Henrik Ibsen's "Peer Gynt." The dramatic storm has been well skill to surmount the limitations of the stage, and looms up as a remarkably vital and potent work. So delightful a comedienne as Clara Bloodgood appears to advantage in any rôle, and though Clyde Fitch's new play "The Truth" is puerile and dramatically unconvincing, still the star saved it from failure here by sheer force of her charming personality. Aubrey Boucault in "The Greater Love" delighted friendly audiences at the Studebaker for two weeks. Anna Held at the Illinois in "A Parisian Model" has not failed to captivate gilded youth, and business is excellent. While Ecchegaray's "Great Galoots" failed to make a deep impression on devotees of art at the New Theatre, the dramatization of Rex Beach's novel, "The Spoilers," a strong drawing card, is well liked. The play is a raw thriller, filled with clap-trap, fastidiously counters and gun-play.

L. FRANCE PIERCE.

Cincinnati, O., Nov. 9.—During the month we had Robert Edeson in "Strongheart," Elsie Janis in "The Vanderbilt Cup," Ethel Barrymore in "Alice-Sit-by-the-Fire," and Lawrence D'Orsay in "The Embassy Ball." During the present week the Grand will present Wilton Lackey in "The Law and the Man." The Lyric, our newest theatre, is about to be booked by the Shuberts, is rapidly being finished. It is billed to open on Nov. 12th with De Wolf Hopper and Marguerite Clark in "Happyland." They will appear the first half of the week, followed by Eddie Foy in "The Earl and the Girl." Miss Adair and Mr. Hershel Mayall, the leads at the Forepaugh's Stock Company, have made good with the large audiences at the Opera House. Other theatres, particularly the Columbia and the Olympic, also our vaudeville houses, have presented as usual good bills.

JOS. B. HALL.

Cleveland, O., Nov. 1.—The play "The Truth" by Clyde Fitch, which was given its premiere at the Opera House Oct. 16th, with Clara Bloodgood in the leading rôle, was heartily received. Anna Held in the "Parisian Model" drew S. R. O. houses. Fay Templeton in "Forty-five Minutes from Broadway" drew well. "Veronique" at the Colonial was well received. "The Light Eternal" was endorsed by the clergy and had a large following. Keith's continues to draw well, as usual.

J. A. WATTERSON.

Dallas, Tex., Nov. 6.—One of the really excellent comic operas seen here this season was "Wonderland," presented Oct. 17th. Following this, Al. H. Wilson's new play, "Metz in the Alps" was well received by large audiences. Macklyn Arbuthnot's presentation of the "County Chairman" was a distinct success, while "Forty-five Minutes from Broadway" succeeding him, proved to be the best musical comedy seen here in recent years. On the following night a well pleased audience saw Blanche Walsh in "The Woman in the Case." Excellent bills, as well as record-breaking crowds, still continue at the majestic Vaudeville Theatre, which of late has become very popular with local theatre-goers.

M. S. FIFE.

Decatur, Ill., Nov. 5.—We will have four big musical companies this week, "Piff! Paff! Pout!" "The Show Girl," "The District Leader," and "The Beauty Doctor." "The Broncho Buster" Nov. 9, will break the line of musical comedy. "The Land of Nod" played Saturday night to a good house. "The Girl from Happy Land," which was expected Oct. 23, canceled for unknown reasons. "What Happened to Jones" drew a large audience and "A Romance of Killarney" did well.

RUSSELL E. BURKE.

Denver, Col., Nov. 2.—First class productions of "The Free Lance," "Forty-five Minutes from Broadway," "The Girl and the Bandit" and Harry Bulgin in "The Man from Now," drew houses as small as they were appreciative. "Coming Thro' the Rye" at the same house did a big business. To the Tabernacle came six operatic successes such as "Peggy from Paris," "The Royal Chef," etc., which, though indifferently presented, drew large houses. At the Tivoli a stock company of the same name is presenting with great success "The Singing Girl," "The Ameer," "The Fortune Teller," and many others. The Orpheum is still delighting its audiences with well selected bills and the circus continues to retain its popularity with lovers of melodrama.

C. CYRIL CROKE.

Des Moines, Ia., Nov. 8.—This city is being favored with an unusual number of attractions owing to com-

petition caused by the opening of the Shubert Theatre. Foster's Opera House filled to capacity with "The Marriage of Kitty" on Oct. 13 and Oct. 17. David Proctor in "A Message from Mars" drew a large audience. Wm. Collier in "On the Quiet" was cordially greeted on the 18th. The usual number of minstrel devotees witnessed Dockstader the following night. "Coming Thro' the Rye" played here the 23d. The 24th saw "The Wizard of Oz" and Maxine Elliott played to a S. R. O. house on the 26th. The 27th Fred Maize in "The Empire" pleased a well attended house as did Max Figman in "The Man on the Box" the 29th.

H. P. W.

Duluth, Minn., Nov. 8.—Maude Fealey in "The Illusion of Beatrice" drew a good house, as did James O'Neill in "Monte Cristo." Harry Beresford in "The Woman Hater" and Alberta Gallatin in "Dorothy Vernon of Haddon Hall" played to small houses. Sousa's white opera "The Free Lance" packed the Lyceum for two performances. Robert Edeson in "Strongheart" proved one of the foremost attractions of the month. Florence Roberts in "The Strength of the Weak" was enthusiastically received by a fair sized audience. Yvette Guilbert and Albert Chevalier drew a large house and gave utmost satisfaction. "The Wizard of Oz" failed to please.

E. F. FURRER.

Evansville, Ind., Nov. 10.—The past month has been the busiest for some time. Robert Wayne left the Grand and organized a stock company for the new Wells-Bijou, which will play the various houses of Jake Wells. The Grand Stock Co. at the Grand presented good plays at popular prices. The Wells-Bijou has won the favor of the public with the excellent attractions that were presented there last month. The People's offered its usual melodramas and the Bijou presented good vaudeville bills. We have the promise of many good things in December.

ROBERT L. ONEILL.

Goshen, Ind., Nov. 10.—Last month brought Florence Roberts in "The Strength of the Weak." The play and star impressed a large audience. "Piff, Paff, Pout" returned and again met with great favor. Robert Loraine in "Man and Superman" drew the largest patronage ever given a dramatic attraction locally. "The Squaw Man" acted by an excellent company was much admired. "The Gingerbread Man" returned and repeated its success of last season. Other attractions were Adelaide Thurston in "The Girl from Out Yonder," Harry Short in "The Yankee Consul," Will Philbrick in "The Beauty Doctor," and David Proctor in "A Message from Mars."

W. V. FINK.

Hartford, Conn., Nov. 10.—Maude Adams played at Parson's to enormous business. Edward Abeles and a strong company presented "Brewster's Millions," which was well received. This piece was dramatized by two Hartfordites, Messrs. Ongley and Smith, and will no doubt prove a success. Among the musical pieces we have had Fritz Scheff in a delightful performance of "Mlle. Modiste." Katie Barry in "Mam'selle Sallie," which was an altogether enjoyable performance, and Jefferson De Angelis in "The Girl and the Governor" at the Hartford Opera House David Warfield presented "The Music Master" to two large and fashionable audiences.

WOODWARD BARRETT.

Hazleton, Pa., Nov. 9.—Manager Haley of the Grand is presenting some very good attractions. During the past month we had "The Sleeping Beauty and the Beast." "The Black Crook" played to a large audience. This was followed by Raymond Hitchcock in "The Gallop," Oscar Figue in "The Terrorist" and "Way Down East." "Buster Brown" with Master Jimmie Rosen as Buster. The banner attraction this season was "The Man of the Hour." The Family Theatre continues to please its patrons with high class vaudeville and is drawing large houses at three performances daily.

W. H. GREEN.

Hutchinson, Kas., Nov. 9.—The season opened with Jane Corcoran in "The Freedom of Susanne," a delightful comedy drama. "The Merchant of Venice," with Joseph De Grasse, drew a small but appreciative audience. Lottie Blair Parker in "Under Southern Skies" proved a pleasing attraction. "His Highness the Bey" drew a large house, but failed to give universal satisfaction. "The Royal Chef" is a wonder of musical merriment. It delighted a packed house and received much applause.

L. A. GAIN.

Ithaca, N. Y., Nov. 7.—The opening month of the Lyceum season has been one full of interest to theatre-goers, and replete with star attractions. We have seen Maxine Elliot in "Her Great Match," Thomas Jefferson with Rip Van Winkle, Otis Skinner in "The Duel," Fay Davis in "The House of Mirth," James K. Hackett and his splendid company in "The Walls of Jericho," "His Honor the Mayor," the famous Harry Kelly, and finally to usher in the present month, Mary Manning as "Glorious Betsy." These, we hope, are a foretaste of what the Lyceum management intends to offer us during the present season.

WALTER S. MARSLAND.

Joliet, Ill., Nov. 12.—On Nov. 1st at the Joliet Theatre the Nelson-Gans fight pictures drew a good house. On Nov. 4th "McFadden's Flats" was well liked. "A Desperate Chance" on Nov. 5th drew two large Sunday matinee houses. Robert Edeson and Joe Howard, the District Leader, scored well. "The Land of Nod" on the 7th and "The Smart Set" on the 10th did good business. Many good attractions are booked for the coming season.

A. J. STEVENS.

Lawrence, Mass., Nov. 10.—During the past month "The Daughters of Men" was well received and appreciated. "The Student King" was greeted with a crowded house and pronounced one of the best light operas ever played here. Modjeska was also very well received when she presented "Macbeth," in what was heralded as her farewell appearance. The great actress' portrayal of the queen of Scotland's bloody sire was a vivid reminder of the "Modjeska" of other days. JOHN MULHOLLAND.

Lexington Ky., Nov. 9.—McIntyre and Heath in Geo. V. Hobart's musical novelty "The Ham Tree," played to S. R. O. on the 1st. Miss Ruth Gray, Mind Reader, supported by vaudeville, opened for a week on the 5th, to capacity. "Piff, Paff, Pout" 12th, and Wm. F. Sherman 14th are anticipated.

J. F. A.

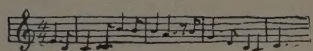
Lincoln, Neb., Nov. 6.—The offerings for the past month at the Oliver have been varied and attractive, including: Williams and Walker in "Abyssinia," Walker Whiteside in "The Magic Melody," Joseph Cawthorne in "The Free Lance," William Collier in "On the Quiet," "The Girl and the Bandit," "The Little Homestead" and "Over Niagara Falls." The Lyric Theatre has opened for the season in its new house and the management of H. M. Miller, and is playing to crowded

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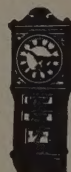
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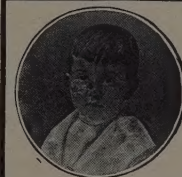
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houses nightly. The Bijou Theatre, under the management of L. M. Gorman, is playing to standing room only. When the present alterations on the Bijou are completed Lincoln will have two of the best vaudeville houses of their kind in the West. At the Auditorium, Mr. J. W. Bryan's address on "Dreams" was heard by the largest crowd that ever attended the Auditorium. Mme. Louise Homer, contralto, and the Kilbys Band entertained well filled houses.

DEAN DONALDSON.

Memphis, Tenn., Nov. 7.—At the Lyceum McIntyre and Heath in the "Ham Tree" did not meet expectations. "The Heir to the Hoohah," Blanche Walsh in "The Woman in the Case," Wm. Faversham in "The Squaw Man," Otis Skinner in "The Duel" and Joseph Allen in "The Student King" were the best plays presented at the Lyceum. "Piff! Paff! Puff!" did not please the small audience in attendance. "Hop" Ward in "Not Yet But Soon," a musical "foolishness," delighted the patrons of the Bijou where S. R. O. seems to be the motto. The Grand with vaudeville is becoming more popular daily.

Edw. F. Goldsmith.

Midletown, Conn., Nov. 10.—Miss Nance O'Neill in "The Sorceress" on Oct. 17th gave plenty of a large audience. On the 20th, "Brewster's Millions" drew a small but enthusiastic house. The 23d, "Mam'selle Sallie," with John Slavin and Katie Barry, received a warm welcome. Nov. 28th Nat Goodwin in "The Genius" played to standing room only. On the 16th we are to have "Under Southern Skies."

C. B. HALSEY.

Minneapolis, Minn., Nov. 8.—The Auditorium's season opened with the appearance of Guilbert and Chevalier on the 2d. The engagement was successful from every point of view. The Metropolitan will furnish a festival of fine attractions as Mansfield in "Peer Gunt," Crane-Jeffreys in "She Stoops to Conquer," and Otis Skinner in "The Duel" are booked to appear within two weeks. The theatres' better attractions have been liberally patronized. The Lyceum has reduced its prices and as a result the "Trawleys" are being patronized to a satisfactory financial standpoint.

JACOB WILK.

Morgantown, W. Va., Nov. 8.—In the earlier part of October Mildred Holland appeared at the Theatre in "A Paradise of Lies." The most appreciated musical comedy that has been seen here for some time was "Captain Careless," with John E. Henshaw in the leading part. Among the several melodramas presented at Swisher's are "The Crown of Thorns" and "The Ninety and Nine." For the last month Christy's Theatre has devoted itself almost exclusively to vaudeville.

New Orleans, La., Nov. 5.—On the 20th of this month The San Carlo Opera Company direct from Italy, under the management of Licio Ricci, the able impresario, will fill a ten-week engagement at the old French Opera House. There is no reason to doubt success when the roster notes such names as Alice Nielsen, Nordica, Constantino and Richard Martin. A repertoire of French and Italian plays will be heard. Mr. Thos. Brulatore is the director. The Orpheum is still entering to a large clientele with excellent hits, changed weekly. The Lyceum has given us "Forty-five Minutes from Broadway," McIntyre and Heath in the "Ham Tree," William Faversham in the "Squaw Man," and Otis Skinner in "The Duel," a problem play, which is poorly played. The Crescent was packed nightly with the following shows: Happy Ward in "Not Yet But Soon," "Old Luck," and "Humpty Dumpty." The Baker Stock Co. is still playing at the Lyric and they have gained a strong hold on the theatre-going people. The Baldwin Melville Stock Co. have just closed at the Elysium and intends going to Atlanta for four weeks. They will then return to open their new house the Baldwin Theatre. The Shubert is now practically completed, and is expected to open in the latter part of the month. It has opened on Nov. 1st, and a great crowd was in attendance. This will prove a strong attraction during the winter.

GUS A. LLAMBIAS.

Norwich, Conn., Nov. 9.—An event of importance this season was the appearance of Nance O'Neill in "The Sorceress," under the management of Ira W. Jackson and William D. Reed. Miss O'Neill is a prime favorite here, and Mr. Jackson has been the successful manager of the Broadway Theatre for several years, and his combination was of unusual interest. The work is elaborately staged, the costumes rich, and the voice of star and her associates was thoroughly appreciated by the audience. Other attractions have been Herbert Kelcey and Effie Shannon, surrounded by an exceptionally fine company, in "Daughters of Men," the diminutive fun-makers, John Slavin and Katie Barry in "Mam'selle Sallie," and Paula Edwards in the old-time comic opera, "Princess Beggar."

L. F. BIDWELL.

Oakland, Cal., Nov. 5.—The regular season opened at the McDonough Oct. 14th with "Checkers," Hans Roberts appearing in the title rôle. Oct. 21st "The Mummy and the Maid" was offered for five performances to fair houses. Oct. 25th "Arizona" played to capacity houses. Oct. 29th-31st "Peggy from Paris" met with liberal patronage. Nov. 1-3d Louis James presented Shakespeare's comedy "The Merry Wives of Windsor." Nov. 4th "At the Risk of His Life," the play that the Elleflore Co. will tour the East with, was produced for the first time. At the Ye Liberty the Bishop Players have presented some very good attractions and capacity houses have been the rule at almost every performance. The vaudeville Park Opera Co. continue to draw large houses and Manager Greenbaum will remain open all winter. The downtown houses are all doing well. The Orpheum Theatre is now a certainty, work will be rushed on the building and they expect to have the house completed not later than June 1st.

GEO. A. HUGHES.

Oklahoma City, Okla., Nov. 6.—The first company to greet us during the month of October was the genial comedian Tim Murphy in "Innocence" on the 7th and 10th, "Ikey and Abe" was the attraction which met with a welcome reception. Oct. 13th "The Mahara's Minstrels" made their initial bow. Oct. 21st and 24th The Black Patti Company made its annual visit, and was greeted by enthusiastic audiences on both occasions. Oct. 22d and 23d the delightful comedy "The Sweetest Girl in Dixie" was produced, followed on the 25th by "The Hoosier Girl"; this company giving way to Neil Burgess in the "County Fair." Oct. 27th and 28th "Under the Southern Skies" pleased fair audiences. Oct. 29th the delightful entertainers, Yvette Guilbert and Chevalier, were with us, and on Oct. 31st "Wonderland" brought to a close the attractions of the month.

A. D. ENGELSMAN.

Oswego, N. Y., Nov. 7.—This season at the Richardson bids fair to be the best and most prosperous. The history of the house. Manager W. A. Wesley, formerly of Fitchburg, Mass., has had the theatre thoroughly renovated and many improvements made. He has introduced a decided innovation in giving Archie L. Shepard's motion pictures every Sunday, matinee and evening. The house is now in the hands of a man who has aroused interest to such an extent that the R. K. O. is unusually displayed. Porter J. White in "The Proud Prince," Oct. 31 delighted a fine audience, and "Nance O'Neill" on the 5th pleased a well filled house. "Hoity-Toity," "The College Widow," Eva Tanguay and "Modjeska" are expected.

M. J. WIGGINS.

ROONEY & OTTEN PRINTING CO.

Philadelphia, Pa., Nov. 8.—At the Opera House Henry B. Irving, supported by his wife, Dorothy Baird, in "Paolo and Francesca," "The Lyons Mail," "Markheim," and "Charles I." "Mauricette" and "King Rene's Daughter," received a most cordial welcome by representative and large audiences. E. H. Sothern and Julia Marlowe were seen in the new plays "Jeanne d'Arc" and "John the Baptist" also "The Sunken Bell." The audience was large and responsive. Annie Russell, associated with an admirable company, presented "The Brewster's Millions" at the Garrick was a success as a laughmaker. At the Chestnut Theatre "Marrying Mary" with Marie Cahill in the leading part fits her in every detail. Large audiences witnessed the return engagement of Dustin Farnum in "The Virginian" at the Walnut. At the Garrick we saw Brigadier Gerard with Kyrie Bellew and Miss Henrietta Crossman in "All of a Sudden Peggy" at the Broad was as charming as in her previous Irish rôles. Joe Weber and his company remained for one week at the Chestnut Street Opera House in "Tiddie Twaddle" and "The Squaw Man's Girl of the Golden West." Marie Dressler is the star of this aggregation of funmakers.

R. H. RUSSELL.

Pine Bluff, Ark., Nov. 7.—We have been favored with some good plays. "Foxy Grandpa" and "The County Chairman" received a cordial reception. "The Two Orphans" will have a great popularity in this section of the country; then came Tim Murphy, who is a great favorite, and "The Toast of the Town," one of the best of its class we have had this season. "The Clansman" played to a packed house and excited much interest, as it brought to mind anew the memory of the past. Among other presentations: Happy Hooligan, A Thoroughbred Tramp, Raiah of Bhong, and "Simple Simon" have received favor.

CHAS. A. GORDON.

Pittsburg, Pa., Nov. 9.—October has forced on us the whole gamut of human emotions, from broad farce and tinkling musical nonsense to real melodrama. An especially meritable production was "John Hudson's Wife" at the Belasco with Hilda Spong and a perfect English support including William Hawtree. This house was fortunate, too, in "Brown of Harvard" and "The Girl in the Clinic," but with "The College Atmosphere" and Harry Woodruff to delight the impressionable matinee girls. The return of Cyril Scott in that clean little play "The Prince Chap" was warmly welcomed and Leo Dietrichstein in his own farce, "Before and After," successfully attacked the sour, dyspeptic Pittsburg expression. The Belasco bookings have been very good so far, and with "The Girl in the Clinic" and "The Girl in the Clinic" at the little Independent House the resources of Mr. Reed, the local representative for the Shuberts, will no doubt be taxed to accommodate his patrons. The engagement of Mr. Crane and Miss Jeffreys in "She Stoops to Conquer," this at the Nixon, with a well balanced cast, proved an unusually beautiful production. Later we saw Francis Wilson in the Modern Clumber, and a ripple of appreciative laughter followed in his wake. Elsie Janis, Otis Harlin and Edith Decker came to us surrounded by an odor of gasoline, chuck-chugs and tuneful music in "The Vanderbilt Cup." James K. Hackett in "The Walls of Jericho" proved his right to get away from the swashbuckler type of character. His engagement filled the Nixon to its capacity.

HOWARD JOHNSTON.

Portland, Me., Nov. 9.—The following plays appeared here this month: "Girls Will Be Girls," "The Mayor of Loughlin," "David Harum," "Daughters of Men," "Human Hearts," and also Fritz Scheff, who gave three S. R. O. performances of "Mile. Modiste." Ossip Gabrilowitch, Russia's greatest pianist, gave the first recital of the many which he is to give while in America, in Portland. Mme. Modjeska will be seen here Nov. 14th on her farewell tour. Manager Jas. E. Moore of the Portland Theatre and Mr. J. H. Sweeney of the South Circuit have engaged the Music Hall in Lewiston, Me., where they will open a vaudeville house.

B. P. PERKINS.

Portland, Ore., Nov. 1.—Digby Bell in "The Education of Mr. Pipp" proved a good attraction at the Heilig. "The Maid and the Mummy" failed to please. "Parsifal," presented by a good company, drew well, and the same is true of "Checkers." Louis James in "The Merry Wives of Windsor" was greeted by his host of friends who have filled the theatre for the last month. On account of delayed trains, he was unable to reach Portland in time for his announced opening performance. The most popular play this season was "In the Bishop's Carriage," with Tessie Busley. The Baker Stock Co. have given us "Up York State," "The Gay Lord Quex," "Lady Huntworth's Experiment," and a magnificent production of "The Sorceress," to capacity houses.

GEORGE ELDRIDGE HIGGINS.

Pottsville, Pa., Nov. 5.—Raymond Hitchcock in "The Gallows" drew the largest house of the season, and was thoroughly enjoyed. "Twirly Whirly," "Way Down East," "The Tenderfoot," "Buster Brown," "Montana," "The Choir Singer," "A Thoroughbred Tramp" and The Alhambra Stock Co., all pleased large and enthusiastic audiences. The Family Theatre, with its attractive vaudeville performances, still continues to be a very popular resort and is drawing large houses.

SYLVAIN R. LIVINGSTONE.

Pueblo, Col., Nov. 1.—"Peggy from Paris" appeared here on Oct. 17th and pleased a large audience. "His Highness the Bey" was well received on Oct. 25th.

W. H. SWEENEY, JR.

Rome, Ga., Oct. 31.—The following companies appeared recently at the Opera House: Murray and Mac in "Around the Town," Florence Davis in "The Player Maid," "Foxy Grandpa," which played to a small house, and "The Girl Patsy." Mabel Montgomery in "Zaza" was well received.

W. M. GAMMON, JR.

Seattle, Wash., Oct. 30.—The first of many good attractions seen at the Grand Opera House this month was "Checkers," which played to large audiences. "The Royal Chef" and "The Maid and the Mummy" played to capacity houses. Commencing Wednesday, the 14th, "The Education of Mr. Pipp" scored a great success. Miss Jane Corcoran in "The Freedom of Susanne," "The Doll's House" and Louis James in "The Merry Wives of Windsor" drew good houses. Jessie Busley in "The Bishop's Carriage" was very well received. Starting Sunday the 28th "The Lion and the Mouse" is playing to immense houses. The Seattle will offer such plays as "Pete Petersen" and "A Tale of the City of Men." Third Avenue "The White Caps" and "Held for Ransom" are drawing good houses. At the Star, Polite Vaudeville; next week the Lois Theatre will present "Men and Women."

C. E. ARMSTRONG.

Selma, Ala., Nov. 8.—On Oct. 11th "Forty-five Minutes from Broadway" played to a fine business. On the 12th "Thorns and Orange Blossoms" was received by a poor house. The 15th and 18th "On Parade" made a favorable impression. The Jewell Stock Co. of the Miller Theatre, the Donnelly and Hatfield Minstrels, "Human Hearts," "Finnegan's Ball" and "It Happened in Nordland" all received a generous welcome. "Zaza" on Nov. 6th scored a success.

ED. LILIENTHAL.

Sioux City, Ia., Nov. 5.—The announcement that the Shuberts have signed a ten years' lease of the new "Empire" Theatre to be erected next spring on Sioux City's choicest theatre site, has rather overshadowed all other local theatrical happenings for October, and the month has been a notably pleasant one in the number and quality of offerings at the New Grand Theatre. Maxine Elliot in "Her Great Match" attracted and pleased the most successful and largest audience of the season. William Collier in "On the Quiet" had a small though demonstratively appreciative audience.

H. F. INGERSOLL.

Springfield, Mass., Nov. 9.—E. H. Sothern and Julia Marlowe presented "Jeanne d'Arc" at the Nelson to a capacity audience, and were given an enthusiastic reception. Nat Goodwin in "The Genius" played at Court Square Theatre the same night and pleased a fair-sized audience. The musical honors of the month were about evenly divided between "The Student King," with Lina Arabanel and Fritz Scheff in "Mile. Modiste," the former being a great artistic, and the latter a financial, success. Marie Cahill pleased in "Marrying Mary" and Wright Lorimer has presented the "Shepherd King" to good business. Andrew Mack in "Arrah Na Pogue" was well received. Perhaps the most important attraction at Poli's has been Mabel McKinley, and the most sensational "The Futurity Winner."

H. W. ATWOOD.

St. John, N. B., Can., Nov. 8.—The Ellis Stock Company opened a six week's engagement at the Opera House Oct. 8th. "The Zerkow" and "The Student King" were presented to large audiences.

JAMES P. LUNNEY.

Syracuse, N. Y., Nov. 8.—Numbering among the various attractions at the Wieting was "Paul Gilmore at Yale," "His Honor the Mayor," which played here twice during the month, scoring heavily both times, also Herald McGrath's comedy "The Man on the Box," with Max Figma in the leading rôle, played a half week's engagement to big business. Ezra Kendall in "Swell, Elegant Jones" made a most favorable impression as did Andrew Mack in "Arrah Na Pogue." Mary W. Hamming in "Glorious Betsy" was a distinct success. Greston Clarke in the "Ragged Messenger" was received by a large and enthusiastic audience. "The Belle of Mayfair" has a big company of well-known players and from indications here is bound to be a success. Nance O'Neill of course made good in every sense of the word in "The Sorceress." Frank Daniels was again seen in his last successful success "Sergeant Kitty." Upit Sinclair's novel "The Jungle" in dramatic form also made a favorable impression.

E. C. HEISE.

Toledo, O., Nov. 8.—"The Greater Love," presented by Aubrey Boucicault and Miss Grace Reals was worthy of the warmest praise. Supported by an excellent cast, including petite Marguerite Clark, De Wolf Hopper was seen in a revival of "Wang," and another comic opera "Happyland." "The Blue Moon," with Jas. T. Powers as star, was given an enthusiastic reception. The clientele of the well-known and well-located theatre were able to stock, with Mortimer Snow as leading man in "When We Were Twenty-one," which was the first offering produced. The Valentine has been featuring numerous good acts, foremost amongst these was a sketch "The Fifth Commandment" presented by Julius Steger and company. Mabel Berre, a Toledo girl, made her professional debut as a vocal soloist at the Valentine and was given quite an ovation.

RAY CARMEN WEST.

Vicksburg, Miss., Nov. 4.—Our October attractions came to a close with Blanche Walsh in "The Woman in the Case." Previous plays: "The Heir to the Hoohah," which played to a packed house; Florence Davis in "The Toast to the Town" drew poorly. Al G. Field played a one-night stand. This popular Elk is always well received in the South. The much discussed drama "The Clansman," played to the largest house this season. Heath and McIntyre drew fairly well in their play "The Heir to the Hoohah." Under the management of "The Sultan of Sulu" and Jefferson Bros. played to well attended houses. "Sergeant Kitty" opened the November attractions to a full house. George M. Cohan's "Forty-five Minutes from Broadway" played last night and was heartily applauded. Al H. Wilson, the golden voice singer, and the "Man from Now" is expected this month for the first time.

HENRY N. LEVY.

Washington, D. C., Nov. 8.—Musical attractions have predominated in the city's entertainment for the past month. Puccini's "Madam Butterfly" was given its American premiere at the Columbia Oct. 15th, with Elsa Szamosy in the title rôle. A large and distinguished audience greeted the production with enthusiasm. Another musical treat was afforded by the new DeKoven opera, "The Student King," which played to crowded houses the 15th and 16th at the Columbia. "Washington" has undoubtedly a large public proportionate to high-class musical and operatic attractions than any other city in the country. Other productions which met with success were: Elsie Janis in "The Vanderbilt Cup"; "The Belle of Mayfair"; "Mam'selle Sallie"; Francis Wilson in "The Mountain Climber," and Mann and Lipman in "Julie Bonbon."

KENNETH P. CLARKE.

Winchester, Ky., Nov. 8.—The opening of what promises to be the Winchester Theatre's most successful season, was inaugurated Oct. 11th by "My Wife's Family," a comedy which played to a packed house. It was followed by Howe's Moving Pictures on the 23d, which also played to a capacity house. Mildred Holland in "The Lily and the Prince" on the 31st was well received. This was Miss Holland's second appearance here this year in the same play. The theatre has been remodeled throughout, and Mr. Meguiar is making a very popular manager.

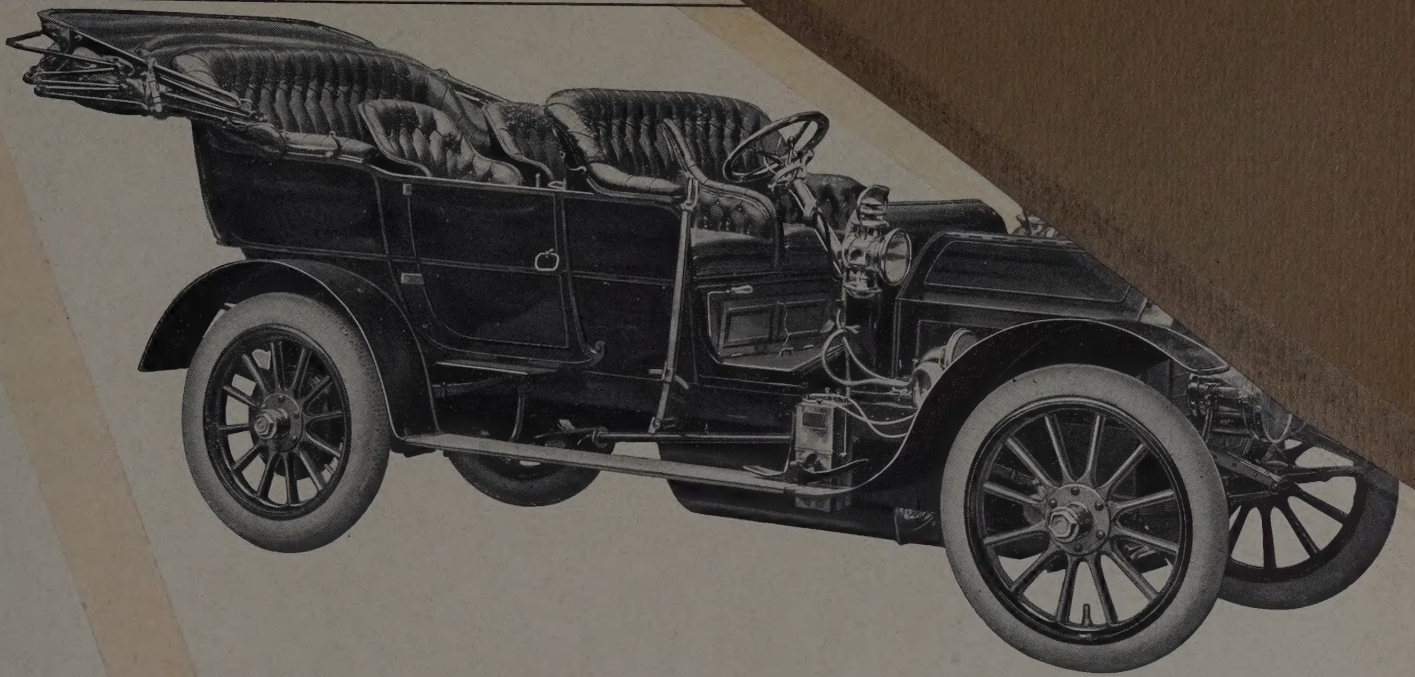
CLARK B. TANNER.

Worcester, Mass., Nov. 10.—The Lyric Theatre Co., Inc., is to operate the Lothrop Opera House under the name of Lyric Theatre for a term of seven years. A stock company has been engaged to be called the Clayton Legge Stock Co., with Lucille Spinney as leading woman. Mr. Legge will be general stage director and manager. At the Worcester Theatre E. H. Sothern and Julia Marlowe in "Jeanne d'Arc" and David Warfield in "The Music Master" drew capacity houses. "The Social Whirl," "Before and After," and "Julie Bonbon" were also here. At the Franklin Square, Fritz Scheff made a great hit to a packed house. Jeff. De Angelis in "The Girl and the Governor," Mile. Modjeska, Wheelock in "Just Out of College," and Paula Edwards in "The Princess Beggar" were all well received. Poli's and the Park are doing their usual good business.

F. N. DUKRY.

Yankton, S. D., Nov. 11.—"The Missouri Girl" with Sadie Raymond was the attraction at the New Theatre Oct. 3d. "Hooligan in New York" on Oct. 13th was much more successful. "The Student King" and "The Music Melody" scored well. This piece is elaborately mounted and one of the foremost attractions of the season. Marie Trumbull in "Dad's Side Partner" pleased a fair audience on the 23d. "Human Hearts" made its annual appearance on the 26th with a very competent company. "The Wizard of Oz" with George Stone as the lead, played to a packed house on the 26th. "In a Woman's Power" Nov. 12th, Niel Burgess in "The County Fair" on the 13th, Tim Murphy in "Old Innocence" the 16th and Haverly's Minstrels on the 16th are looked forward to by patrons of the theatre.

MAURICE W. JENKS.



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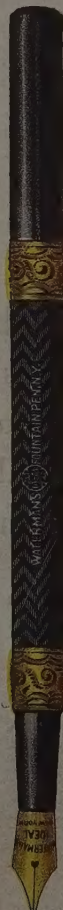
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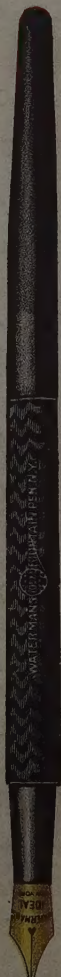
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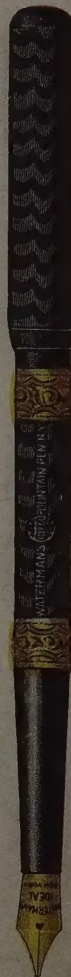
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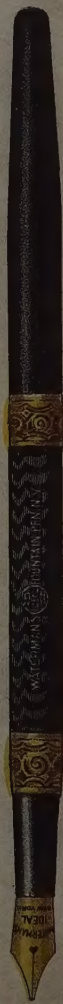
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